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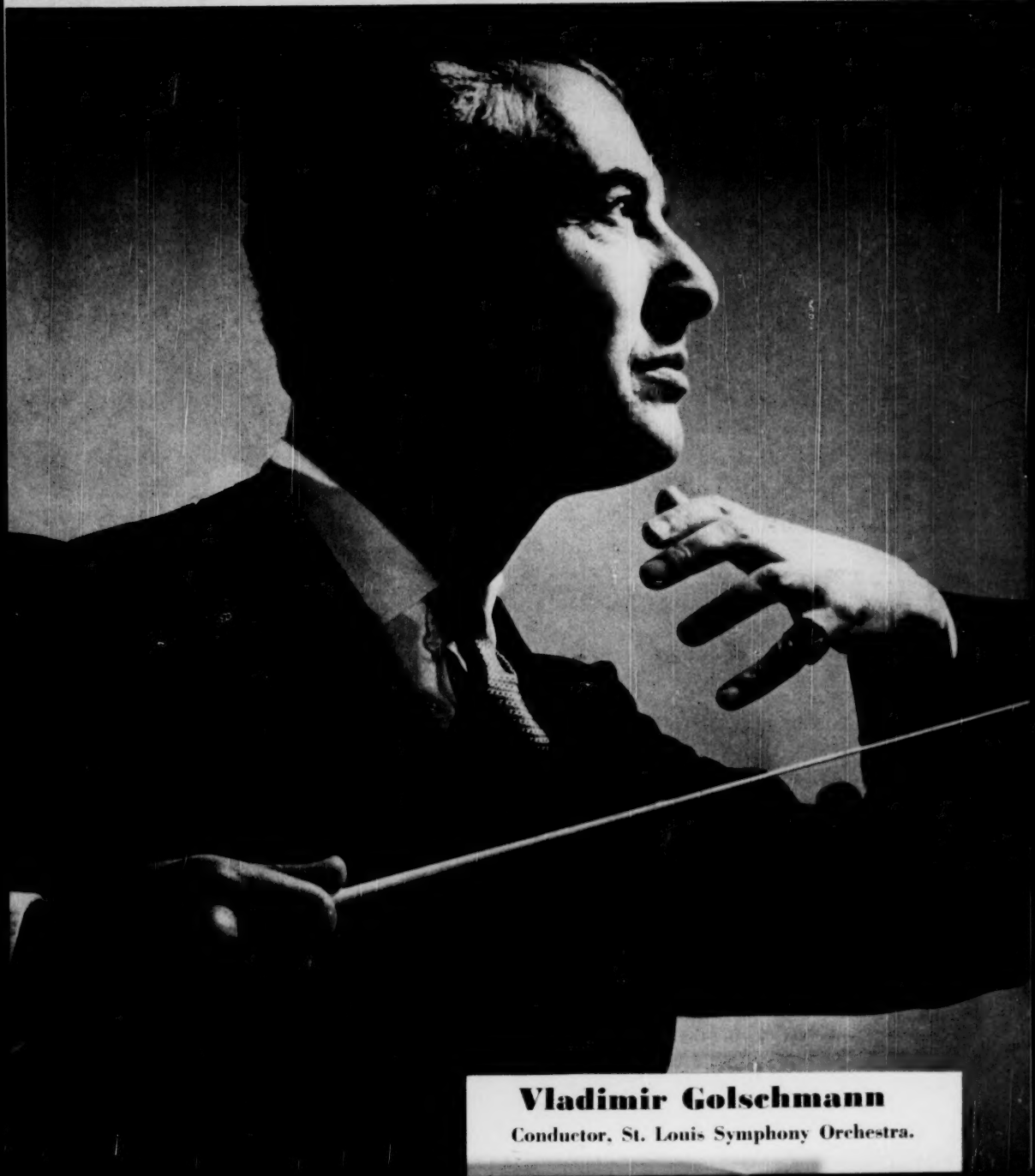

Vladimir Golschmann

Conductor, St. Louis Symphony Orchestra.

MID-SEASON MUSIC MEDLEY

Artists Active in Many Fields As New Year Gets Under Way

BUST OF SIBELIUS by Andrew Bjurman was presented to the Los Angeles Conservatory of Music and Arts on the composer's birthday. L. to r., Mrs. Bjurman, widow of the sculptor; Albert Kendig, curator of the Bjurman collection; and Oscar Wagner, president of the Conservatory.

MARGARET BARTELLI, soprano (in private life Matilda Bastulli), who made her debut at San Carlo Opera this spring, has been re-engaged there for the present Naples opera season.

TALKING SHOP . . . Elisabeth Schumann, Gladys Swarthout and Belva Kibler (American mezzo-soprano) discuss Mme. Schumann's coming all-Goethe recital, Feb. 4 at Town Hall, with Bruno Walter at the piano. (Photo—Bob Reynolds, Erwin Assoc.)

AT QUEBEC'S PALAIS MONTCALM . . . Mildah Polia, French mezzo-soprano, who opened a series presented in that city by F. Tucker van Klooster, Ltd., signs the Golden Book of the municipality. Others, l. to r., Vincent Munro, tenor; Guy Bertrand, impresario from Montreal; Paul Lavigeur; the Mayor of Quebec; Mr. van Klooster; reporter from the local press. (Photo—Moderne)

MARGARET SPEAKS, soprano, niece of Oley Speaks, sang at the ceremonies dedicating the Oley Speaks Music Library, located in the composer's birthplace, Canal Winchester, Ohio. Milne Charnley is at the piano and the Howard Chandler Christy portrait of Mr. Speaks is in the background.

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Orchestral Visitors

The coming season will see one of the greatest influxes of foreign orchestras to this country in years—perhaps the most impressive that has ever taken place.

In addition to the tour of the excellent London Royal Philharmonic Orchestra, which will appear in the U.S. and Canada under Sir Thomas Beecham's conductorship, from Oct. 16 to Dec. 13, under the aegis of Columbia Artists Mgt., two other notable ensembles have more recently been announced.

The Concertgebouw Orchestra of Amsterdam will make its American debut in Constitution Hall, Washington, D. C., on Oct. 1 of this year, according to an announcement by National Concert and Artists Corporation. The first concert, and the one in Ottawa on Oct. 11, will be gestures of thanks from the Netherlands Government to the Americans and Canadians for their aid during the war.

The famous Netherlands Orchestra will give its only New York concert in Carnegie Hall on Oct. 2. The "good will" tour, under the sponsorship of NCAC and Civic Concert Service, will take the orchestra to White Plains, Syracuse, Toronto, towns in Michigan and Indiana, Chicago, Milwaukee, Dayton, Pittsburgh, Harrisburg, and Philadelphia.

The Concertgebouw Orchestra, rated among the world's finest symphonic ensembles, has as its permanent conductor Eduard Van Beinum. Monteux, Walter, Klemperer, Kleiber, Stokowski, and Munch are among noted conductors who have been guests with the organization. Rafael Kubelik, recently appointed conductor of the Chicago Symphony, is its present guest conductor in Amsterdam.

Israel Philharmonic to Tour U. S.

The Israel Philharmonic Orchestra will visit the United States for a limited nation-wide tour of ten weeks beginning in January, 1951, according to an announcement made on Jan. 16 by S. Hurok and Edward A. Norman, president of the American Fund for Israel Institutions.

Negotiations for the tour were recently completed between the American Fund and the Orchestra, a beneficiary of the fund since 1942. The American Fund, according to the terms of the agreement, will bring the orchestra to this country and the management of the tour in the United States will be under the direction of Mr. Hurok.

IN CUBA . . . Angel Reyes with Artur Rodzinski, under whose baton he played with the Havana Philharmonic: Mr. Reyes will be opening soloist with this group in 1950-51. This month the violinist sails for a European tour of solo engagements.

The complete personnel of the orchestra, numbering 95 musicians, will fly from Israel to this country late in December for their opening concert during the first week in January. Paul Paray, eminent French conductor, and Leonard Bernstein, both of whom have conducted the orchestra in Israel, will lead the ensemble for a portion of the concerts in the United States.

"The leading conductors and soloists in the United States," said Mr. Hurok, "will be invited to participate in the Israel Philharmonic Orchestra concert series. We hope to make their tour here not only a tribute to their fine musical achievements, but also to the extraordinary part they have played, both in peace and war, in the life of the state of Israel."

There will undoubtedly be opportunities to compare standards of playing and conducting in an unprecedented degree next season.

ON THE COVER

Vladimir Golschmann has conducted the St. Louis Symphony for 19 of the orchestra's 70 years, a long and happy tenure which began in 1931 when Golschmann was the last of a four years' series of guest conductors. Before coming to this country in 1924 at the invitation of Walter Damrosch, Golschmann conducted in Europe, chiefly in Paris; his podium assignments there including the Orchestre Pasdeloup, Orchestre Symphonique de Paris, Orchestre National, and the Russian Ballets of Serge de Diaghilev, Anna Pavlova, the Swedish Ballets, and Ballet Futuristes. He directed the Scottish Orchestra in Glasgow and Edinburgh; programs in Brussels at the Théâtre Royal de la Monnaie, the Palais des Beaux Arts and the Brussels Conservatoire; the International Music Festival in Liège; orchestras in Norway, England, Portugal, Spain. At the beginning of his career in 1919 he organized in Paris the Concerts Golschmann, devoted to the classics and works of young composers, and later founded the Cercle Musical of the Sorbonne.

In America, besides his seasons with the St. Louis orchestra, he conducted as guest with the New York Symphony, has led summer concerts at the Lewisohn Stadium, Hollywood Bowl, Ravinia, Robin Hood Dell, besides regular appearances in Montreal and Mexico City.

Golschmann's methods of leadership are simple and definite, with no "glamor" technique. At rehearsal, wearing a sweater and smoking many cigarettes, he directs on the principle that better results are achieved by treating the musicians like human beings than by edifying them with bursts of temperament. Offstage, he collects antique bronzes and African masks; owns paintings by Braque, Miro, Rouault, Matisse, Modigliani, and 25 by Picasso. During baseball season he roots for the St. Louis players.

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Seventy-first Year
February 1, 1950

FACING THE MUSIC

By Harold C. Schonberg

THERE are over three hundred different types of drum in India. A raga is based on the octave, much as in the Western world. There are twenty-two subdivisions to the octave, though, and these intervals are called sruti. The oldest instrument in India is the mradang, a drum. The most modern—in the Shankar troupe, anyway—is the sarode, a guitar-like newcomer that dates back only six hundred years or so. Indian stringed instruments are divided into male and female.

We learned this, and more, from Laxman Kelkar, the musical director of the Uday Shankar Hindu Ballet. Kelkar, a small, dark, sympathetic-looking, polite man with delicate and sensitive features, is thirty-two years old and this is his first visit to America. He joined the Shankar company in 1939; is in charge of the four musicians and two dancer-musicians who create the lovely, exotic and impressionistic sounds that accompany the dancers. He speaks English quite well, "but please do not talk too fast," he said. It is his greatest desire to be an ambassador of Hindu music to America; to acquaint this country with his musical traditions.

"You must understand," he said, "that all of our music has specific meaning. It is associated with something. Love, hate, pathos, morning, evening—anything. These we match with the dancing. Say we need a certain movement of dance for eight beats. Say Shankar says 'Give me eight beats in Pathetic mood.' So we make up a melody and give it to him. Then he may ask me to improvise. We keep it up until everybody approves. Then we write it down. The music follows the movement closely. If the arm goes up, the music goes up. By the time we are finished, all of the musicians know everything by heart."

Most of the music, Kelkar went on to say, is usually confined to three octaves. The actual notation is done in Sanskrit, and he sketched a few measures of lettering in a neat, precise hand. Although some of the music is especially composed by him, much of it is "classical," and much is "folk." The Hindu classical music goes 'way back and has come down in a severely strict form that cannot be tampered with, while the folk music is freer, less subject to the laws governing classical music. Kelkar's orchestra employs about eighty instruments, he said. Among the strings were the israz and sitar, both female, and the sarode and saranga, both male. All are played on four strings, but all have sympathetic strings ranging in number from three to thirty-four. We asked Kelkar about this male-female business. "It is in the character of the instrument," he said. "Like your cello, which is male, and your violin, which is female."

THE raga, we discovered, was a difficult conception to understand. Superficially it is like our medieval modes, but it can drop notes, vary, and mulitply itself. There are six main ragas and thirty raginis, each of which can serve as a base for another raga. Some scholars say that there are over 800 ragas. Kelkar can ply and improvise in about 150, much above the average. Each raga has a specific pictorial, emotional or religious significance, and each is associated with a particular hour of the day. "But we are talking only about melody," said Kelkar. "There is rhythm, too. The rhythm we call the tala, which is a fixed beat in the bass. For instance, take three tala. That means sixteen beats, with four bars of four each. Do you understand?" "Er, . . . no," we said. Kelkar looked distressed. "Can you come to the theatre an hour before curtain time? Perhaps I can illustrate there."

WE arrived at the theatre on time. In the wings Kelkar was sitting cross-legged and barefooted, in stage dress, on a steamer trunk, reading a letter. "Come," he said. "Let me introduce you to the players." Those were the drummer, G. V. Karandikar; Badal Dhar, flute; and Biren Banerjee, sarode. Each can double on other instruments. Karandikar, if you've seen the company, is the one with gray hair and a moustache the likes of which has not been seen since Kaiser Wilhelm last wore his army uniform. Up close he is tiny, with sparkling eyes, a perpetual grin, and the skin of a baby. Badal Dhar is quiet and reserved, with piercing eyes; Biren Banerjee is tallest of the four, with a wild shock of black hair and the readiest command of English (though all four speak more than acceptably).

Banerjee, seated cross-legged on the stage, ran up a few ragas on his sarode, one of the masculine members of the strings. It is a complicated looking instrument, about four feet long, with four main strings and seventeen sympathetic strings, each with its own tuning peg. It is plucked and fingered like a guitar, and its fingerboard lacks frets. We asked him how long it took to tune it. "Depends on my mood," he said. "Sometimes quick, but sometimes it takes fifteen or twenty minutes. Sometimes the sympathetic strings will not sing nicely." He played a few more ragas. The tone of the sarode is remarkably resonant, fuller than that of the concert guitar, and capable of some unearthly effects in the way of glissandos, overtones and held notes Banerjee claims to know over two hundred ragas. "But," he said, "I am not master of the ragas. It has got no limit, you see. Art is art. By the way, in India every word has a symbol. Sarode means 'which cries.' A crying instrument it is. It cries." He patted his hand-carved, teak wood sarode affectionately.

In the meantime, Kelkar was tuning his jaltaranga ("jal" meaning water "taranga" meaning "wave"). Those are the bowls, about twelve in number, each different in size, before which Karandikar sits and hits with sticks; they sound like little bells. There was a pail of water next to them, and Kelkar started pouring the liquid. Beside him sat Dhar, striking the battitarang, an instrument with seven metal plates that resembles a small xylophone. First Kelkar poured water into a medium-sized bowl, striking the side with his finger until he matched the tone Dhar was sounding. "That's my base note," he explained. From that base note—we would call it the tonic—he went on to tune the other bowls, dipping water into them, removing water, striking the rim with his finger and then with a stick, until a final check satisfied his ear. Then with a flourish he ran up and down the scale with a stick in each hand, marimba or xylophone fashion. The bowls themselves are cheap crockery, purchased, Kelkar said, in the Indian equivalent of the five and dime.

Dhar showed us his flutes, most of them simple, hollowed-out pieces of bamboo that he had made himself. "Try it," he said, thrusting one at us. We tried. Not a peep. "You work too hard," said Dhar, critically. "Here." He put one end—it was not a transverse flute—into his mouth at a peculiar angle and got the most mellow tone one could imagine, and also a compass of notes that seemed incredible. Dhar is a good man on the drums, too. He is in charge of the battery, including some gongs that reverberate in one's ear with a slow, pulsating vibration.

KARANDIKAR, he of the moustache, was busying himself with various other percussion. One set of drums he used was named the tabala tarang. He had two in front of him—one low-pitched, the other higher—and was playing cross-rhythms: three against four, six against seven, three against five. When we told him that that was quite a trick, he grinned, in a deprecatory fashion. Dhar who happened to overhear the remark, said something to him in his native tongue, and Karandikar stood up. "Watch," he said. "With one foot I will mark two beats, with the left hand three, with the right hand five, and with the head six." Which he proceeded to do. It's probably a trick that no Western drummer could duplicate. Karandikar, like all Indians who study percussion seriously, had to master it in school.

About fifteen minutes before curtain time, all instruments and players were in place. Karandikar gave some fond, final adjustments to his moustache. All started warming up, noodling away even as their Western brethren. They were joined by the two dancer-musicians. Karandikar sat happily before his bowls. Just as the white light sprayed the stage, immediately preparatory to the rising of the curtain, he ran up an elaborate series of Hindu riffs and winked at us, while we were watching from the wings.

Kelkar seated before the tabala taranga. Directly above his head is a tanbura; to its right is a veena.

London Opens New Year With Operatic Revivals

By ARTHUR NOTCUTT

London

COVENT GARDEN Opera House has now been taken over by the Government through the Ministry of Works and leased to the Covent Garden Opera Trust, which will continue to run opera and ballet on the present lines. The Trust members have rightly put on record the great debt they and the general public owe to the firm of Boosey and Hawkes, the owners for the past five years, whose altruistic action saved the famous building from falling into the hands of a dance hall syndicate.

The Sadlers Wells Ballet made a triumphant return on Boxing Night after their American and Canadian tour, reopening with Cinderella, Margot Fonteyn and Robert Helpman dancing the leading roles. There was an enormous audience, and the enthusiasm can be imagined by those who saw the company in America. For the next two months opera and ballet will alternate.

Meanwhile, both opera houses have staged revivals — Lohengrin at Covent Garden and Falstaff at Sadler's Wells. It is eleven years since the Wagner work was last heard in England. The chorus sang with splendid tone. The orchestral playing too was very satisfactory, though Dr. Rankl's interpretation lacked romance. Another detail (often so slipshod) was the masterly playing of the trumpets on the stage, which bore witness to thoroughness of rehearsal. In brief, Covent Garden may take credit for a fine achievement.

The principal singers were, however, no more than adequate. The favorable exception was the Lohengrin of Lechleitner, whose artistic approach to the part and lyrical style confirmed the reputation he has made as Wagner singer in other countries. His English has much improved, and his diction is clearer. The Elsa was Sylvia Fisher, whose warm, rich tone is well suited to this music, but who did not plumb the depths of the part. Edith Coates was a dramatic and vehement Ortrud, but the role demands more than this; there is little variety of color in her voice. As King Henry and Telramund, Norman Walker and Tom Williams, respectively, sang with conviction, but the latter's voice needs more "bite" to portray the role of a villain.

Falstaff at Sadler's Wells

In reviving Falstaff at Sadler's Wells (where it had not been played since 1937) the company challenged comparisons with those given recently in the Italian seasons at the Cambridge and Stoll seasons, and in doing so emerged with credit. The work is more effective in English than in Italian, especially in the excellent translation by Proctor-Gregg.

Arnold Matters, the Falstaff of 1937, again gives an excellent embodiment of the Knight. Every point is made and there is no attempt at exaggeration. His diction and phrasing are exemplary. Roderick Jones has a great gift for characterization, and within the limits of his vocal resources showed his versatility in bringing out every detail in Ford's role. The ladies were delightful — especially Elsie Morison, who sang Nanetta's music with perfection of taste and whose soft head tones were quite enchanting.

As always at Sadler's Wells, the chorus sang and acted with high intelligence and unfailing taste. Michael Mudie was the admirable conductor. Tyrone Guthrie is one of England's most distinguished producers, and in Falstaff he had a task very much after his own heart. It was a notable achievement and a delight to the eye.

A new company recently formed, Opera Studio, Ltd., has as its object "the encouragement and promotion of the Study of the operatic art in Great Britain and elsewhere." Among the Governors are the Earl of Harewood (who is doing so much for the cause of opera) and John Gielgud. This is a most interesting development.

SIR MALCOLM SARGENT CONDUCTS the BBC Symphony Orchestra in a concert of the Winter "Proms" at Albert Hall. (Photo © BBC)

Concerts "in the Round"

A novel experiment at the Albert Hall was the placing of the orchestra in the middle of the arena for a concert of the New Era Society, of which Richard Austin is musical director. Only a section of the Philharmonic Orchestra was employed for a program suitable for a chamber ensemble. The soloists were Elisabeth Schwarzkopf, who sang with charm a song cycle, La Voyante, by Henri Sauguet; and Jacques Thibaud, who played Mozart's G major Violin Concerto. The Hill Song No. 1 by Percy Grainger received its first European performance, employing a somewhat curious collection of instruments.

At a BBC concert the next night Honegger's Joan of Arc was revived under Basil Cameron. Constance Cummings was a fine actress in the speaking role, and there was some lovely singing by Suzanne Danco, among the large solo and choral forces employed.

The Tchaikovsky Festival organized by the L. P. O. concluded with the Pathétique, but less familiar on this list was a Duo from Romeo and Juliet, sung with taste and artistic feeling by Sylvia Fischer and Dennis Stephenson. The conductor for the series was Nicolai Malko.

Visitor from Athens

A series of Sunday afternoon concerts at Covent Garden was given by the New London Orchestra. While its regular conductor, Alec Sherman, fulfilled a guest engagement in Greece, the conductor of the National Symphonic Orchestra of Athens, Economides, exchanged batons, introducing besides standard fare a new work by his compatriot, Evangelatov — Variations and Fugue on a Greek Theme, which showed skill in treatment.

The Royal Philharmonic Society engaged the BBC Symphony under Boult for its final 1949 concert. Claudio Arrau played the Brahms B flat Piano Concerto with superb technical equipment, emotional insight and rhythmic accuracy.

The Hugo Wolf recital given at Wigmore Hall by Elisabeth Schwarzkopf was an exceptional event. The program book had English translations beside the German text, made by Walter Legge, founder of the Hugo Wolf Society. The accompanist was Gerald Moore, whose masterly work matched the superb delivery of the singer.

The annual season of Winter Promenade Concerts as usual continued for two weeks. All the concerts except two (under the direction of Basil Cameron) were conducted by Sir Malcolm Sargent, who also led one month of the summer season. The program contained no new works, but had a good representation of British music, and the series drew many younger listeners among the "standees."

The news of the appointment of Rafael Kubelik to the Chicago Symphony Orchestra has been received here with some disappointment as it was expected in many quarters that he would succeed Sir Adrian Boult on his retirement next June as chief conductor of the B.B.C. Symphony Orchestra. Boult, after having completed 20 years with the B.B.C., will then take over a similar position with the L.P.O. but will return to the B.B.C. for guest appearances for the first three months of 1951.

Weissenberg to Revisit Israel

Sigi Weissenberg, pianist, will go again to Israel in the summer of 1950 to appear as soloist with Leonard Bernstein and the Symphony Orchestra there. It is announced that he is to play the first performance in Israel of the Rachmaninoff Third Piano Concerto.

Paris Has Opera Strike—And a Few Novelties

By Suzanne Demarquez

PARIS.—The Opéra and the Opéra-Comique were closed for more than a month due to a labor dispute of the orchestral musicians. There was a grave conflict between the players (who asked for an increase of their fees based on excellent reasons) and the Ministry of Finance, which with equally good reasons refused the increase. This caused an impasse, and the net result was a considerable loss for the two theatres, especially during the holiday season. [The State Theatres subsequently were reopened.—Ed.]

Before closing their season, the Ballet des Champs-Elysées as their last creation presented Hérodiade, with music by Hindemith. Janine Charrat composed the choreography, drawing her inspiration from verses of Mallarmé, but the work was poor and lacked sensitivity, in its partially *avant-garde* style, leaving the impression of a half-finished job which wasted the fine talent of the charming dancer Nathalie Philippart.

Clotilde and Alexandre Sakharov returned after an absence of ten years, still bearing the title *"Poètes de la danse."* Perhaps the present trend of ballet has made us unappreciative of their style, which in its ecstatic attitudes and studied cultivation of immobility appears a bit monotonous. Nevertheless, one enjoyed again the charm of the Danseuse from Delphi, by Clotilde, and the Bach Preludes interpreted by Alexandre.

Another famous dancer reappearing after a long absence was Vicente Escudero, who was the partner of the lamented Argentina. His art and mastery have defied the passing of time, and he still appears to be at the peak of his achievements.

Viennese Importation

The Théâtre des Champs-Elysées mounted an operetta not destined in my opinion to make a hit—La Reine de Valses, for which there was imported a Viennese singer, Elfie Mayerhofer, whose coming was preceded by marvellous reports. Though Fräulein Mayerhofer is very pretty and a vivacious actress, her voice does not fulfill the expectations aroused by the advance publicity. There are many voices in Paris equal to hers—light, genuine coloraturas which would even surpass her vocal means.

As to the libretto of the operetta, which takes us to the Vienna of the last century, it is boring and uninteresting. The music by Ludwig Schmidseder gives little relief, being rather uninspired; the settings by Fost and the costumes, though rich and varied, are not always in good taste. Only the dances are adroitly arranged by David Lichine; and the orchestra, conducted by young M. Osterwald, a newcomer to Paris, sounded well.

In contrast, the Théâtre de L'Empire, which has been a cinema house for a long time, reopened with great splendor and considerable success with the operetta by Francis Lopez, La Belle de Cadiz, which became known, when it was given in a smaller theatre in Montmartre, especially for the charm of its young singing star, Luis Mariano. Lopez has added several new numbers, ballets and the like. His orchestration is colorful and sounds well. The presentation, staging, settings and costumes by Frost are dazzling, as are the dances. The excellent orchestra is conducted by Manuel Infante.

Katherine Dunham has settled down at the Palais de Chaillot, where she continues her great success with her troupe of Negro dancers.

Concert Fare Conservative

In the concerts, there were few first performances and those were of little interest to readers. But there were worthwhile revivals. The Orchestre National under Freitas Branco offered Les Saisons by Louis Aubert, for mezzo-soprano, chorus and orchestra, originally written for the World Fair here in 1937. It is a work in the best French tradition, full of poetic ideas, masterfully conceived. The fine voice of Solange Michel gave a special meaning to this score.

AVENUE DES CHAMPS-ELYSEES, on which the theatre of the same name is situated. (Photo, Courtesy French National Tourist Office)

With the same orchestra we had the pleasure to welcome again the admirable conductor, Jascha Horenstein. He conquered the audience with his sensitive, but forceful interpretation of the "Eroica," receiving an enthusiastic ovation. Preceding this work he gave a deeply moving reading of Hindemith's Mathis, which many look upon as that composer's masterpiece.

On the radio, the Chamber Orchestra of André Girard, under the baton of Francis Jarecki, played works which had been premiered during the last ISCM festival by four composers—the Pole Roman Palester, the Dutch Henkemans, the Belgian Absil and the Czech Karel Husa.

A Honegger "Triumph"

The Concerts Colonne gave a re-hearing of the gigantic sonorous fresco, Les Cris du Monde, by Arthur Honegger, in which speaking and singing choirs alternate in voicing the drama of a suffering and oppressed mankind. It uses stirring language that almost leaves the listener breathless. Grouped around the composer, the choirs and soloists, the excellent baritone Pierre Moller and the moving singer Maud Sabatier participated in a very marked triumph.

At the Société des Concerts, Erich Kleiber conducted the Fifth by Beethoven and Mozart's C minor Symphony. Carrying out his musical intentions without regard for musical convention with this orchestra, he convinced us that he is one of the strongest conductors now before the public. Another concert, conducted by Edouard Lindenberg, gave an opportunity to hear Henry Barraud's colorful tone-poem Offrande à une ombre.

André Cluytens, who recently was chosen president of the Société des Concerts, succeeding Charles Munch, gave a second reading of the Ouverture to Andrea del Sarto by Daniel Lesur, which had the same success as at its premiere.

Dean Dixon Wins Success

The same orchestra was engaged by the young American Negro conductor Dean Dixon who had also previously drawn attention at the helm of the Orchestre Radiosymphonique. Mr. Dixon is a cultured artist, endowed with a dramatic temperament. His great success was deserved. Unfortunately, the pianist Mildred Waldman, participating in the concert, was not up to the demands of Beethoven's "Emperor" Concerto.

Among noted soloists appearing recently, Wilhelm Kempf continued to draw big crowds to the Palais de Chaillot. Three singers were objects of thunderous ovations: Elisabeth Schumann filled the Salle Gaveau with an audience of connoisseurs which she enchanted with her infinite charm, her superior technique and profound musicianship. The same qualities distinguish Pierre Bernac, who, accompanied to perfection by Francis Poulenc, gave a farewell recital before their departure on a tour of the U. S. Finally, Madeleine Grey was a perfect interpreter of songs of Mihaud, Kurt Weill and Kosma.

We had the pleasure to attend an interesting lecture given at the Sorbonne by the Musical Courier's Australian representative, Dr. Alphons Silbermann, on Sociology and Music.

The European Association of Concert and Theatre Managers held their annual convention in Paris. It was decided to have the meeting next year in Rome, together with a great musical competition.

1950 Geneva Contest Announced

GENEVA, SWITZERLAND.—The organizing committee of Geneva's International Competition for Musical Performers has decided to hold the sixth in this series in 1950. Contests, from Sept. 25 to Oct. 8, will be held in singing, piano, violin, organ, clarinet and trumpet. Young artists between 15 and 30 years of age from all countries may compete. Money prizes amounting to 10,800 Swiss francs are planned. Inquiries should be addressed to the Secretary of the International Competition, Geneva Conservatory.

Benefit for French City

A gala concert will be held in Carnegie Hall on Feb. 10 for the Endowment Fund of the Hospital of the City of Charmes sur Moselle, France (as a memorial to American soldiers). H. Maurice-Jacquet will direct, and participants include Maggie Teyte, Martial Singher, Carlos Salzedo, Maria Teresa Acuña, Ruth Cobb, Mary Hill Doolittle, Ruth Freeman, Samuel Barlow will preside.

Washington's Sesquicentennial Music Plans Rouse Controversy

By JAMES G. DEANE

WASHINGTON.—Musical observance of the National Capital's Sesquicentennial Year got off to a slightly discordant start. Officials in charge of the celebration announced a gala free concert series, only to have it provoke a conflict with the dates of the National Symphony Orchestra. Patrick Hayes, the city's leading concert manager, charged that Sesqui planners had failed to take local music leaders into their confidence and were botching the music planning job.

To create more controversy, Paul Green, the playwright preparing a "symphonic drama" on the life of George Washington, revealed that he had invited Sibelius to compose a four- or five-minute overture for the work. Representative Gross, Republican of Iowa, took issue with the latter move, stating that there ought to be an American composer talented enough to produce an overture for an "all-American historical drama." (At this writing the Finnish composer had not answered the invitation.)

The controversial concert series first was announced by the National Capital Sesquicentennial Commission early in January. Scheduled were 13 free public concerts by the Army Band, each featuring a "name" guest soloist. Each concert would honor one of the original 13 states. For the opener, Jan. 18, "Met" soprano Helen Jepson was greeted by an overflowing house in the government's Departmental Auditorium, seating 1,500. She sang what she herself termed four "warhorses"—including the first operatic arias she ever had attempted with a military band.

By that time, indignation of National Symphony Conductor Howard Mitchell already had been expressed publicly—the first eight Sesqui concerts, he protested, all were scheduled on the same nights as the Symphony's established Wednesday concert series. Sesqui officials (who are headed nominally by President Truman) hastily arranged a switch to Thursday for three of the concerts. Hugh Curry, leader of the band, said there was little chance of other shifts because of artist commitments or competing hall bookings; this left four other Symphony concerts still facing the prospect of bucking free "name" competition.

The Army Band customarily has selected Wednesday nights for its concerts, but use of prominent guest soloists is a new departure. So is some of the music. At this writing, Mr. Curry still was uncertain whether one, two or three movements of the Poulenc concerto would be ready in time for the appearance of the duo-pianists, Whittemore and Lowe, Feb. 1.

Soloists whose dates were changed in the schedule turnabout were György Sandor, pianist (Feb. 23); Irra Petina, mezzo-soprano (March 9); and Mack Harrell, baritone (Feb. 9). Others listed for the series include the sopranos Maynor, Novotna, Roman; the violinist Joseph Fuchs; the pianists Jorge Bolet, and J. M. Sanroma; also Eugene List and Carroll Glenn. Margarita Zambrana, soprano of the New York City Opera, was scheduled for the second concert on Jan. 25. Several more events are in the offing, including one by the Paganini Quartet, officials said. All the artists are donating their services.

Concert Manager Protests

The Sesqui's music troubles were underscored by a protest from Patrick Hayes, newly re-elected president of the National Association of Concert Managers. Mr. Hayes in a radio talk reported that none of a list of top local music leaders he had polled had been consulted on Sesqui music plans. He urged that steps be taken to assure a significant music program.

Then the cultural committee of the Washington Board of Trade joined in with a request that the Sesqui commission consult the city's music groups, and urged that it publish a calendar of all future events "at the earliest possible moment."

Concerning the invitation to Sibelius, Mr. Green explained that he asked the Finn, rather than an American, in the hope of obtaining a "salute from Europe to America." He added he hoped for "something with the power and sonority of Finlandia." The work would be performed by organ and possibly chorus, he said. The rest of the music for the two-hour drama, to be given in an outdoor amphitheatre next summer, will be based on American folksongs and is being prepared by Mr. Green himself. He is the author of The Common Glory, produced for the last three summers at Williamsburg, Va., and The Lost Colony, another historical drama staged on Roanoke Island, N. C. If the 84-year-old Sibelius turns down the request, another European composer "or possibly an American" will be sought, Mr. Green told this writer.

Seek Link with Watergate Series

The only other musical plan so far announced by Sesqui officials is for performances next summer by visiting high school choristers from other parts of the country. Recently, conversations began with the National Symphony Orchestra on the possibility of "integrating" the orchestra's summer Watergate concerts with the celebration, but officials did not disclose whether this would lengthen the regular four-week Watergate season.

The Sesquicentennial Commission has yet to name a music director. Director Edward Boykin said he hopes one will be appointed soon after Feb. 1. Only local candidates are being considered, he said.

Toronto Concerts Offer New Artists

TORONTO.—Jack Elton, manager of the Toronto Symphony Orchestra, reports increasing activity for this organization's series. The Symphony now gives concerts on Tuesdays and Wednesdays. A large number of Ontario radio stations carry the Pop concerts, which are sponsored by Simpson's, a prominent Toronto business firm.

At a recent regular concert, with Sir Ernest MacMillan conducting, Greta Kraus was at the harpsichord for the Handel Concerto Grosso in G minor, op. 6, No. 6, and Pierre Fournier in local debut was the fine soloist in the Dvorak Concerto for cello. The orchestra was in good form. In a later program, Bela Böszörmenyi-Nagy, pianist, made his first appearance with orchestra here in the Bartok Concerto No. 3, taking the place as soloist of the late Ginette Neveu. He displayed mastery of the difficult score and its moods, especially in the legato passages.

Address by Pelletier

State subsidization of music was called for by Dr. Wilfred Pelletier, director of the Conservatoire de la Province de Quebec, speaking at the graduation exercises of the Royal Conservatory of Music of Toronto. "Can you explain why museums and libraries are considered a must for intellectual development while music is not?" asked Dr. Pelletier. "Why do symphony orchestras have to be self-supporting when libraries are subsidized?" he reiterated amid applause from the 184 graduates who received their artists diplomas as licentiates (L.R.C.T.) or associates (A.R.C.T.) from Dr. Sidney E. Smith, president of the University of Toronto. Quebec has come closer than Ontario to recognizing music's place, said Dr. Pelletier, for which he gave credit to leaders of the former's government.

Recital Visitors

International Artists are presenting a fine series in Toronto, with the following artists scheduled: Solomon, Jacob Lateiner, Byron Janis, Luboshutz and Nemenoff, Alexander Brailowsky, Artur Rubinstein, Rudolf Firkusny, Vladimir Horowitz, Jan Peerce, Jan Rubes, Kathleen Ferrier, Erna Berger, Marian Anderson, Victor Borge, Vienna Choir Boys.

Among recent recitalists here was Mary Bothwell, Canadian soprano, heard in Eaton Auditorium. Voice and temperament disciplined by fine musicianship allied to platform personality of distinction mark her a singer of high degree. She was an instant success in her German and French songs as well as her traditional Scottish folk songs.

Ann Arbor Festival Soloists

Soloists for the 57th Annual May Festival, Ann Arbor, Mich., May 4, 5, 6, 7, include Ljuba Welitch, soprano; Marian Anderson, contralto; Jan Peerce, tenor; Nathan Milstein, violin; William Primrose, viola; William Kapell, piano. Appearing in Bach's Magnificat are Norma Heyde, soprano; Harold Haugh, tenor (both of Ann Arbor), Blanche Thebom, contralto, and Mack Harrell, baritone. Bach's Brandenburg Concerto No. 5 will feature William Kincaid, flute; Alexander Hilsberg, violin, and James Wolfe, piano. The Philadelphia Orchestra will participate in all six concerts conducted by Eugene Ormandy, Thor Johnson and Alexander Hilsberg. The Choral Union will sing under Mr. Johnson, and Marguerite Hood will conduct the Youth Chorus. Miss Welitch sings the finale from Strauss' Salome at the opening concert. Works by contemporary composers include William Walton's Viola Concerto, with Mr. Primrose, and a Symphony for Chorus and Orchestra by Peter Mennin, The Cycle. J. A. W.

In February and March Dimitri Mitropoulos will be guest conductor of the Rochester Philharmonic, Houston and San Antonio Symphonies, Cleveland Orchestra, and the National Symphony in Baltimore and Washington, D. C.

CIVIC FIELD REPRESENTATIVES in a business session, at the Green Room, New York Athletic Club, during their 29th annual conference. (Photo—Empire) (See opposite page for additional pictures.)

Civic Concert Service Holds Conference

Civic Concert Service held its annual conference during the first week of January, and the meetings opened the twenty-ninth year of Civic Music in the United States. The largest group of field representatives ever assembled for such an occasion were in attendance at the New York headquarters.

O. O. Bottorff, President of Civic and Chairman of the Board of National Concert and Artists Corporation, said in his welcoming speech that there were more Civic Music Associations functioning this season than in any previous year. Civic's volume of business also was greater, he said, and the number of bookings for the 1949-50 season correspondingly higher than at any other time in its existence.

D. L. Cornetet, Vice-President of Civic and NCAC, presided at the meetings, assisted by Harlowe Dean, Eastern Field Manager, and John Brakebill, Western Field Manager. Two business sessions were held daily in the Green Room of the New York Athletic Club. Artist managers and orchestral managers appeared before the conference to discuss their tour plans. Each of the representatives presented to the conference a subject on organizational work or campaign procedure, and after his speech, conducted a round-table discussion. Techniques which had been tried out in several areas during the year and had been proved effective, were adopted for Civic as a whole. Economic trends in the various sections of the country were analysed.

"As for the coming season," Mr. Cornetet said in one of his addresses, "at the moment we can see no indication of business trends that would warrant your feeling that worthwhile results can be accomplished by anything but hard work and careful organization. On the other hand, as dollar value increases, membership in Civic Music is correspondingly a better bargain. Certainly, when Civic Music Associations average nationally five concerts per season, it would be difficult to find a better investment in the concert world than a Civic Music membership."

Social Events a Feature

Several artists entertained the representatives during the ten days that they were in New York: Benno and Sylvia Rabinof gave a cocktail party and buffet supper; Mary Henderson, soprano, a reception and musicale; Astrid Varnay invited them to the Lohengrin performance at the Metropolitan when she sang Ortrud, and afterwards to a smörgasbord supper at the Three Crowns Restaurant; Jane Pickens, star of Regina, and Robert Merrill, baritone, gave a party at the Cottage Suite of the Hampshire House.

The representatives attended performances by Claudio Arrau, Moura Lympany, the Griller String Quartet with Myra Hess, and Shankar and His Hindu Ballet. They saw Faust with Giuseppe Di Stefano, Enzo Mascherini, and Claramae Turner; Carmen with Irra Petina and Philip Kinsman; Boheme with Richard Tucker, Nicola Moscona, and Lois Hunt; and Lucia di Lammermoor with Patrice Munsel, Jan Peerce, and Jerome Hines. Theater parties included South Pacific with Ezio Pinza, and three other plays.

NCAC, S. Hurok, and Civic climaxed the festivities with a party in honor of the field staff in their offices, at which artists and guests were greeted by three attractive models as Queens of Music, representing "Miss Civic," "Miss S. Hurok," and "Miss NCAC."

Voices of Past Live Again in "Met" Concert

Wallace Butterworth, who conducts the ABC radio program, Voices That Live, was the host for a unique concert of rare recordings, given at the Metropolitan Opera House on the evening of Jan. 17.

Mr. Butterworth presided at a table on one side of the stage, at which there were several turntables, and assistants flashed on a screen colored slides of famous singers of the past as a preliminary to the unusual vocal performances. The sounds, greatly amplified, easily filled the auditorium—sometimes with a result that exceeded by many times the actual sounds of the singers' voices "in the flesh."

One of the rare recordings was that of Tamagno in the death scene of Otello, made to a piano accompaniment on the terrace of that tenor's Italian villa early in this century—an exhibit of the grand manner in tone production that has hardly an equal today. Another array of super-voices was heard in an unpublished Ruffo, De Luca and Gigli trio. Stracciari registered well in an Italian folksong. The Chaliapin excerpt (from a film) was rather disappointing.

Zenatello was heard with the chorus and orchestra of Covent Garden in a remarkably clear "on stage" recording of the first scene from Otello. Tetrazzini also supplied a bravura number. One of the most remarkable pieces of singing was Schumann-Heink's air of Sextus from Mozart's Titus—exquisite in style and with delicate mastery of coloratura in the middle and higher registers.

A De Reszke Fragment

The second half of the concert included a brief part of the finale to O Paradiso from L'Africana sung by Jean de Reszke on stage in the late 'nineties, from which a private recording was made by Lionel Mapleson in the wings—a tantalizing fragment, with much mechanical whirring, revealing a stentorian tone, and little of the subtlety associated with that singer (the audience "bravos" are plainly heard at the close). Then there was Patti's Home Sweet Home, recorded in 1903 at the age of more than 60, with many phrases still sounding fresh and a certain spontaneity and charm which somehow captured the emotion of "home" in a way to mist the eyes. Rosa Ponselle's excerpt from La Vestale was among the most colorful and well sung recordings. Edward Johnson's aria from Girl of the Golden West (and an encore), Bori's song of Antonia from The Tales of Hoffmann, John McCormack's two ballads by Marshall, Louise Homer's Stride la Vampa, and Galli-Curci's version of Proch's Air and Variations were among the more recent offerings.

Much homage was paid to Martinelli and De Luca, who were present and took several bows, as did Mr. Johnson. The climax came with several Caruso discs, including the inevitable Vesti la giubba—after which the view of the lamented tenor's costume draped over the drum he used in the role provided a touching finale. During the concert models also exhibited his costume for Rhadames, Homer's for Amneris, and other garments of historical interest.

AT CIVIC CONFERENCE. 1. S. O. Bottorff, Civic president, carves. 2. Dorothy Eustis accompanies Nimis Mossona. Floyd Worthington, Henry Phillips, Mildred Beer, Philip Kleinman, Salvatore Baccalioni, Robert Flynn, Robert Merrill, Hugh Thompson. 3. Astrid Varnay (fourth from r.) Mary Henderson, Mihkael Yahla listro Lohengrin; L. to r., S. O. Bottorff, after her "Met" matinee broadcast of Lohengrin; L. to r., S. O. Bottorff, Lois Keller, Lois Brannon, Russell Bokahr, George Fowler, Robert Kohlman, Lois Keller, Lois Brannon, Russell Bokahr, George Fowler, Robert Kohlman, D. L. Carnahl, Harlowe Dunn. 4. Paul Dimnis (r.) demonstrates to Mrs. Brian Sullivan that he can sing, too, while Mr. Sullivan winks at Charles Sargeant, Don Hopkins, and Francine Folbon. 5. Dorothy Van Andel, Russell Bokahr, John Schaefer, Robert Kohlman, Miriam Solovieff, Brian Sullivan, Herta Glaz. 6. Bonno Moiseiwitsch (seated) reminisces. 7. Robert Viall, Aaron Renaud, Jorge Ortiz, Abba Bogin, John Schaefer. (Photos—Ben Greenhaus)

RADIO, TELEVISION: By WILLIAM A. TAYLOR

How Voice of America Works

The task of the Music Unit of the Voice of America, the U.S. State Department's broadcasts, is to demonstrate what sort of music is written in the United States; the concert performances audiences enjoy; and the singers, pianists and orchestras we have and are developing. All types of music are included, from folk-song ballads and jazz to the Boston Symphony presenting the newest American opus. Young Americans are heard, as well as the old and young who have come from other lands to try their musical fortunes in America.

The musical raw material thus accumulated is then utilized in two ways. It goes to make up the musical programs that enliven short-wave broadcasts to the four corners of the earth. It provides the preludes, interludes and atmospheric tonal backgrounds that are part of the radio dramas heard. The material is also sorted and re-assembled into programs of many sorts which the Voice of America puts on records. These disc-concerts are shipped to 90 Embassies, Consulates and other far outposts of the State Department. These agencies, in turn, lend the recordings to local radio stations.

Thus from Station "ZYX," thousands of miles from the United States and weeks after the event, listeners may hear a Metropolitan Opera performance or a quarter-hour of Bing Crosby "by courtesy of the Voice of America." Clubs or schools may also borrow these recorded programs with the result that the audience for the familiar radio fare is infinitely expanded. There is no attempt on the part of Voice of America to "sell" this American product; they indicate to others what Americans like to hear. If the programs are also acceptable to listeners in other lands, the primary objective is attained in making friends for the American way of life.

The complicated task of choosing what radio programs and what available concert programs will be useful to this scheme is assigned to the Music Unit. Half a dozen musical experts share in auditioning for the almost two hours each month of music that is ultimately thought worth recording. A portion of that, for one reason or another, must be discarded. The greater portion, shorn of announcements, finds its way into a library, which is a veritable treasure house of records without parallel. A rough guess would be that it numbers more than 25,000 titles, with hundreds being added every month. The assemblage is democratic, too, with Toscanini jostling Tommy Dorsey.

It is difficult to define the tastes of so widely scattered and diverse an audience as that which the Voice of America's programs reach. Reports are not always a reliable guide, since they cannot be based upon a common standard. It is only natural that American popular music should be in the greatest demand, for that is one of the inimitable products of the United States. France, Italy, Spain and the Latin American republics overwhelmingly favor popular music. Northern Europe likes heavier fare in orchestras and soloists. Listeners in India and Indonesia seem most interested in military bands.

SCENE FROM DOWN IN THE VALLEY, as produced by NBC-TV. L. to r., Ray Jacquemot, William McGraw, Kenneth Smith and Marion Bell. (NBC Photo by Sy Friedman)

NBC-TV Opera Theatre Bows with Weill Work

The NBC-TV presentation of the Kurt Weill and Arnold Sundgaard folk opera Down in the Valley, which on Saturday, Jan. 14, launched a series of video opera presentations, reflected credit on Producer Samuel Chotzinoff, Dr. Peter Herman Adler, music and artistic director, and Charles Polacheck, stage director. The broadcast marked a step forward in an exciting new technique in opera designed specifically for television.

Compressing the score into a half-hour period, NBC utilized its radio facilities in cleverly and effectively integrating filmed sequences with the intimacy achieved by close-ups. The opera as thus televised, was not an adaptation, but a fresh and daring interpretation given for a new medium.

The music of Kurt Weill was admirably effective, and the choral work in particular was delightful. The carefully selected cast gave a good account of themselves vocally and in convincing acting. The singers included Marion Bell, soprano; William McGraw, baritone; and Ray Jacquemot, bass, in the leading roles. Others were Kenneth Smith, Francis Monachino, Robert Holland and Richard Barrows.

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THE DANCE By ROSALYN KROKOVER

Graham Returns to Broadway

An ambitious new work and three familiar ones formed the opening program of Martha Graham and her Dance Company at the Forty-Sixth Street Theatre on Jan. 22. The new one is entitled The Eye of Anguish, with a more enlightening subtitle called The Purgatorial History of King Lear. Miss Graham, who choreographed the work to Vincent Persichetti's music, has treated the Lear story in a psychological rather than literal fashion. Lear, Goneril, Regan, Cordelia, Edgar, the Fool—all are there, but in spirit rather than substance. Which, of course, is Miss Graham's prerogative, and it cannot be denied that her interpretation has moments of strength and beauty.

For a Graham work, this one is quite straightforward. Dealing as it does with a story that is part of Anglo-Saxon culture, the motivation and emotional undertones are clear. The central figure, of course, is Lear, who makes the wrong guess about his three daughters. Miss Graham follows him through his disintegration, special emphasis being placed on "the inner sequence of the phantasma of Lear's mind." Not in Shakespeare is the neo-Grecian chorus of two dancers, who are "the spirits of the wild heath and of the wild upheaval" within Lear.

That there is a wild upheaval there can be no doubt, for Erick Hawkins as Lear spends much of his time on the floor, rolling about in agony, and otherwise signifying distress. It seemed to this observer that he was entirely miscast. Facially and physically he is more the Petrouchka than the Lear type. He looks too young for the part; and merely setting the facial features in expressions resembling a Greek mask of tragedy does not necessarily imply tragedy. Inner conflict must be present, and inner conflict was exactly what was missing, despite the physical effort Hawkins expended.

Otherwise the casting was more fortunate. Judith Yanus (Goneril) and Yuriko (Regan) were appropriately repulsive—some of the most imaginative choreography was assigned to them—and Pearl Lang was equally convincing as the pure Cordelia, even if her movements were more stereotyped. Stuart Hodes, Bertram Cross, Robert Cohan, Barbara Bennion and Marie-Louise Louchheim were other capable members in the cast. Irwin Hoffman conducted the Persichetti score, a series of discordant sounds that are superb for their intended purpose. Also on the program were Errand Into the Maze, Herodiade, and Appalachian Spring.

Hawthorne with Little Orchestra

The problem of presenting dance effectively with orchestra, on the same stage, can be solved with judicious use of lighting. This was proved by Thomas Scherman's Little Orchestra Society's concert for children at Hunter College Assembly Hall on Jan. 14. The guest artists were Irene Hawthorne, and Danny Daniels and Company; and the program was titled "The Orchestra Dances in Many Lands." Irene Hawthorne, who danced in all of the numbers, was also responsible for the choreography. The English Country Dances and the Czechoslovakian dances from the Bartered Bride were fresh, charming and inspired. Spain was represented by the Pantomime and Fire Dance from de Falla's El Amor Brujo. Miss Hawthorne danced the central figure with an intelligent sense of style and vivid characterization. She was ably assisted by Danny Daniels and the ensemble. The tricky lighting played an important part in building dramatic intensity of these works. America was represented by the world premiere of Arthur Kreutz's Concerto for Dixieland Band and Orchestra. Miss Hawthorne devised some clever ideas for the dances, and the characters were named Mr. Tiger Cat, Mrs. Sophis T. Cat, The Hep-Cats, etc., but either due to the nature of the music or this particular performance the work as a whole did not come off as successfully as the others. All of the dancing, though, was first rate. The assisting dancers were Tilda Morse, Iona McKenzie, Elen Bailyn, Allen Waine, and Wayne Lamb. The costumes, designed by Martin Belasco, had taste and imagination.

Cunningham at Hunter

For his first concert since his return from Europe, Merce Cunningham offered a program of eight works at the Hunter Playhouse on Jan. 15. Two of the dances—Satie's Two Step and Monkey Dances—were seen during the Dance Theater season at the City Center. Mr. Cunningham again proved that he is a far more exciting dancer than he is a choreographer. Most of his dances lack dynamics and an interesting use of space; there is also generally too much emphasis on understatement. When he works with other dancers, though, he seems to have a greater freedom. Diversion, with music by John Cage, which he choreographed for three girls—Dorothy Berea, Mili Churchill and Anneliese Widman—and himself, had many beautiful moments and a steady flow of ideas. Pool of Darkness, choreographed for the same group, was also one of the better numbers. Games, with Tanaquil Le Clercq, Pat McBride and Mr. Cunningham, was well danced though pale and uninteresting in content, while Amores, in which Cunningham was assisted by Miss Le Clercq, had an effective illusive quality. The musical accompaniments, conducted and played by John Cage, were on a consistently high level.

The Art of Partnering

There are few people as qualified as Anton Dolin to discuss the art of partnering, and his new little book (Pas de Deux, 48 pp., published by the Kamin Dance Publishers, $3.50) will be required reading for any ballet student or professional. After a few general remarks about partnering, Dolin goes on to describe in minute detail the Swan Lake adagios of Acts I and II, the adagio of Giselle and Albrecht in the second act of Giselle, and the Nutcracker adagio of Act III. Photographs and line drawings explain the text, and there is an introduction by Arnold Haskell.

Dance News

The Choreographers' Workshop presented the Volkoff Canadian Ballet and Ruth Sorel's Montreal Ballet in several works at the Y.M.H.A. Dance Center on Dec. 17. Bach's Toccata and Fugue in D minor, Ballerina Assoluta (music by Auber) and Red Ear of Corn (music by Weinzweig) were the Volkoff contributions; Sorel offered Mea Culpa, Mea Culpa (music by Bach) and La Gaspesienne (music by Pierre Brabant). . . . Taji Bey gave a lecture demonstration, assisted by Kharis, at the Columbia University Philosophy Hall on Jan. 4.

Lecturers at the Ethnologic Dance Center during February will be Manuel Galea on Jewish and Portuguese folk songs (on the 17th) and Peter DiFalco (on the 24th) with a talk on phases and characteristic of the Spanish Dance . . . Shankar will open the spring Museum dance series on Feb. 9. He will be followed by Mara on Feb. 23; Delakova-Berk and Company on March 9; Kolya and Vinya on March 23; and Pearl Primus on May 4. Dances and music of ancient India will be presented on April 20 by Wasantha Singh and his daughter, Lakshimi; and on May 18 La Meri and Myra Kinch will turn to new modern works based on traditional ethnic forms . . . Arthur Mahoney and Thalia Mara will give a series of six demonstrations covering four centuries on the relation of music and dance. These will take place on alternate Friday evenings beginning Feb. 3 at the School of Ballet Repertory.

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SILHOUETTES By MARY CRAIG

Columbia Premieres Opera, The Barrier

The Columbia Workshop has produced a powerful music-drama in its world premiere of The Barrier, presented during the week of Jan. 15. Langston Hughes, in his libretto, has streamlined and integrated the important portions of the Broadway play, Mulatto, using homely, natural text holding, at times, poetic flow and terrific impact, in a prologue and two acts. The characters, clearly drawn, are slightly "stock," their action and reaction motivate the swift unfolding of the plot. The story takes place during one summer's afternoon in "middle Georgia," and centers on the rebellion of half-white Robert, son of Colonel Norwood and Cora the Negro housekeeper, against social rules. As the curtain rises, a huge, gaudily illuminated juke-box dominates the scene and the voice of a blues singer is heard. (In this scene the dialogue is spoken.) The lights go up to show the General Store of Fred Higgins where the first note of conflict is sounded.

The rest of the action takes place at the Norwood mansion in the drawing room, gloomy with by-gone splendor. A picturesque set with a spiral stair leading to upper levels gives space and depth and the use of painted transparencies in the back drops is cleverly handled.

Continuing the argument, an atmosphere of fear pervades the house and the tension steadily heightens as Bert refuses to accept a "back-door" position in his little world. The controversy between Col. Norwood's half-stifled affection for his children by Cora and his raging pride turns into a physical struggle between son and father in which the elder is strangled to death and the boy runs for the swamp to escape. Headed off by pursuers he turns back to take refuge in his mother's room and as she holds the mob at bay, Bert kills himself with the last shot left in the pistol wrested from his father.

SCENE FROM THE BARRIER . . . Columbia University Opera Workshop gave world premiere of the music drama, with score by Jan Meyerowitz and libretto by Langston Hughes, production staged by Felix Brentano. L. to r., Muriel Rahn, Robert Goss, and Paul Elmer. (Photo by Warman)

Score Is Effective

Jan Meyerowitz, in his score, has utilized contrapuntal weaving of atmospheric themes and a newer blend, spiced with "white cracker" sharpness. He has succeeded in formulating an attention-holding musical setting. When feasible it is almost background music and the set pieces move subtly into the whole.

The most magnificent airs go to Cora Lewis, the recounting of Bert's childhood, the ominous dream-song, her fiery denunciation scene and the final hushed, poignant climax after which she is struck down by the Legreeish Overseer. The concerted work, for chorus or for two or three solo voices, is ingenious, original and striking, extremely effective in its combination of atonal and melodious elements. There is some use of pulsating subsidiary rhythm which proves exciting.

While the man-hunt is in full course off-stage (Act II), the plot is interrupted by a dance sequence a flash back, depicting the young love of Cora, her subsequent anguish at the arrival of the white bride. In this the choreography and singing are delightful affording the necessary slackening of stress before the cry of the hounds is heard at the crossroads.

Muriel Rahn Stars

The general casting was excellent. A superb performance was given by Muriel Rahn as Cora Lewis. Her gentleness and grace, her skillful use of pause and suspension, the clarity of her diction and the luminous tonal color of her singing as she coped with the brutal tessitura and exacting vocal line revealed new facets of artistry.

The action and singing of all the players were admirable. Paul Elmer, as Thomas Norwood, handsome Robert Goss, as Bert, were interesting antagonists and made their roles believable. The William of Lorenzo Herrara was also good. Mathiwilda Dobbs, as Sally, sang with lovely vocal timbre. Others who turned in skillful work were Lawrence Watson, as Sam; Carroll Cooper, as Fred Higgins, keeper of the General Store; Edward Block, the Overseer; Jesse Jacobs and Dolloyd Tibbs as the Undertaker and his Assistant; Nan Ogburn, as Miss Grey; Joseph Lipsman as Eddie and Frank Rinaldi, as the Bystander. Singing characters in the choreographic scene were Francis Monachino and Mathiwilda Dobbs.

The orchestra was ably conducted by Willard Rhodes. Felix Brentano was

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stage director; the imaginative sets were built by the Workshop artisans after the designs of H. A. Condell, the colorful costuming was by Guy Charles. Atty Van der Berg devised the nostalgic dance sequence, in which Bruce Cartwright, Jacqueline Hairston, Dorothy Hill and an ensemble appeared.

Nevada Van der Veer Tells of Many Tours

A thoroughly seasoned "trouper," Nevada Van der Veer has known the career of an opera and concert artist, an oratorio singer, and more recently a teacher.

The contralto's unusual first name came from her mother's admiration of another great singer, Emma Nevada. And the singing gift was a direct inheritance from forebears who settled in the Dutch Colonial Grants of upper New York State in the late 17th century. Nevada Van der Veer was born in Oswego County, her father a church organist, her mother a choir singer of note. "My family always said that I sang before I was born," she joked. "Actually I can't remember when I did not sing. I read notes and followed a melody line before I deciphered words."

NEVADA VAN DER VEER, contralto and teacher of voice. (Photo — James Abresch)

Her first musical experience was in New York City, where she studied with Victor Beigel, who also coached and accompanied Melba and Sembrich. Under his direction Mme. Van der Veer went at an early age to England to sing oratorios under Arthur Fagge; she also gave seven recitals in London. When she came home, the young contralto auditioned for Walter Damrosch and was signed for her first tour as soloist with the New York Symphony. The conductor sent her to his brother, Frank Damrosch, and the result was a first performance with the New York Oratorio Society. The same day of the auditions she signed a managerial contract with "Pop" Adams, who guided so many Americans to fame. Under his management and the succeeding one of Haensel & Jones, Mme. Van der Veer sang at the principal festivals and with the major orchestras of this country and Canada.

Her concert tours were made from coast to coast, and she appeared in leading roles in opera from Ortrud in Lohengrin to Dalila in Saint-Saens' work. She was acclaimed in numerous re-engagements with the Oratorio Society of New York. With the Handel and Haydn of Boston under Mollenhauer, the Boston Symphony directed by Koussevitsky and other organizations under eminent directors, Stock, Mengelberg, and others; she sang the contralto repertory from cover to cover, and estimates that she appeared as soloist in The Messiah more than 150 times.

In the nineteen-thirties, Mme. Van der Veer went to Europe for engagements in England and on the Continent, among which was an appearance with the Berlin Philharmonic in Delius' Mass of Life.

As head of the voice department at the Cleveland Institute of Music for 15 years, she had charge of vocal activities from technical training to recitals, and including management of the opera work for the past fifteen years, a comprehensive program. Here in New York she is continuing her work with private pupils, many of whom are in the young professional category—such as Mary Van Kirk, now on tour; Janet Schumacher, scheduled for a Town Hall debut on March 7; Beatrice Krebs, engaged for the Brooklyn Museum Series in February.

Pioneered in Recitals

"An experience of which I am proud was the pioneering recital work which my husband, Reed Miller, (one of the foremost tenors of that day), and I did together. Some day I'd like to write a book about that," Mme. Van der Veer continued. "It would include engagements over the Chatutauqua circuits in the days before radio. We took the finest programs we were able to assemble to the towns on the tour list.

"My favorite music?" she replied to a question. "I have a special leaning towards Wagner for opera, and Brahms in concerts, and I believe one of my most satisfying recitals was the complete program of Hugo Wolf songs I gave in Cleveland. In oratorio, I like nearly everything—but you might say that my favorite music is—just music!"

"Met" to Honor Johnson

Charles M. Spofford, president of the Metropolitan Opera Association, has announced a gala testimonial to Edward Johnson, retiring general manager, to be held at the Metropolitan Opera House on Tuesday evening, Feb. 28. A performance of Tosca will present Ljuba Welitch in the title role and Paul Schoeffler as Scarpia, in their first appearances in these parts at the Metropolitan; Ferruccio Tagliavini as Cavaradossi, with Giuseppe Antonicelli conducting and Dino Yannopoulos as stage director. An opera ceremony and pageant will follow.

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Chicago Music Colony Growing

By Rene Devries and Dosha Dowdy

CHICAGO.—This is the period to take inventory, and we are pleased to note that the number of professional musicians here has increased considerably in the last two decades. In our last "census" in 1930, there were only about 1,500 men and women who made a living in music in Chicago, and as we reach the half mark of this century the number totals approximately 2,500, with hundreds more who divide their energy between commercial work and the music field.

Among our professoinals, there are a few who have attained international recognition. Many more are known nationally, while others are satisfied to be classified as local talent. Later in the year we shall name Chicago artists who have gained international renown. Their number is still small, but it has been enlarged threefold in the last twenty years. Little by little, we are regaining our place as a musical mecca, even though the lapse of our own opera company has retarded our growth.

Meanwhile, we have heard a number of notables in the past fortnight, and we are happy to note that several of these are Chicagoans.

Nancy Carr Scores

Lovely Nancy Carr, who is taking place as a leading soprano of the Middle West, had the honor of being the final recitalist in the Patrons of Music Series for this season at the Casino. The large audience gathered in the well appointed Music Room, heard a program of unusual merit, which listed three Chicago "firsts"—two arias from Vivaldi's opera, Ercole sul Termodonte; Tres Poèmas Indigenas by H. Villa-Lobos; and four songs of Olivier Messiaen. To this imposing list of novelties were added a recitative and aria from Acis and Galatea by Handel, a group of Lieder by Wolf and Erich Wolff, Mariettas Lied from Korngold's opera Die tote Stadt, Strauss' lovely Schlechtes Wetter, and an English and American group represented by Hinchliffe, Clarke, Paul Bowles, and Karol Rathaus.

Miss Carr is endowed with a glorious voice, and has the intelligence to use it beautifully. Her interpretations and her diction are impeccable, as is her song, and she sings equally well in many languages. The success which was hers throughout the recital was further accentuated after she had sung the aria Depuis le Jour from Louise as a truly grand finale. The soprano had as her accompanist, Henry Weber, an orchestra all by himself at the piano.

Ebe Stignani's Recital

One wonders what kind of a reception would be accorded an American singer of note who presented a recital in a European or South American music center, sung entirely in her own language. This preamble is to attest our disappointment in Ebe Stignani's poorly assembled program, though containing the names of Scarlatti, Durante, Piccini, Ponchielli, and Mozart—the last, repre-

CAROL SMITH as the heroine in the final scene of Carmen at the Eighth Street Theatre, Chicago. Miss Smith made her debut as Amneris in Aida with the New York City Opera Company during its recent season here. John Hurley is

sented by Hinchliffe, Clarke, Paul Bowles, and Karol Rathaus.

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Chicago Symphony Features Soloists

The Chicago Symphony concert which closed the three weeks series under Eugene Ormandy, as guest conductor, was a magnificent one. Fresh, immaculate, and intense readings of Beethoven's Egmont Overture; Ravel's Rapsodie Espagnole; Berlioz's scherzo, Queen Mab, from Romeo and Juliet; and Respighi's Pines of Rome, convinced even pessimistic devotees that the orchestra has not deteriorated under the regime of guest conductors, but is fully capable of rising to performances of top quality when an uncompromising conductor of the calibre of Ormandy takes over the podium.

Eugene Istomin, piano soloist of the concert, displayed his rich talent well in Beethoven's Concerto in E flat major, though the mechanics of his playing were at times too obvious to allow full enjoyment of the performance. The young pianist was also soloist at the following Tuesday concert, in the Brahms B Flat Major Concerto under George Szell.

Ida Krehm, pianist, was soloist in the Schumann Concerto under Szell at the Thursday-Friday concerts of Jan. 12-13. With attractive presence, and the poise of an experienced performer, Miss Krehm played with technical proficiency and assurance, though imperfect rhythm, and occasional lack of warmth and sparkle detracted from the performance.

Symphonic works programmed by Szell during his two weeks as guest conductor of the Chicago Symphony were Overtures by Beethoven (Leonore, No. 3) and Weber (Oberon); Strauss' Death and Transfiguration, and symphonies by Schubert (No. 10, C major), and Oldberg (No. 5, E Minor). Though not always inspired, the conductor's readings were

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marked by his unfailing musicianship. The Oldberg Symphony was a revival of interest.

Byron Janis in Local Bow

The first Chicago recital of Byron Janis, the fourth concert of the Musical Arts Piano Series, was one of arresting interest, and resulted in an excited audience. Mr. Janis is an extraordinary talent. He has the head, hands and heart to become an artist of topmost rank. The young pianist's taste and style, his remarkable ability to produce a rich tonal quality, and his virtuosity made for beautiful as well as brilliant playing, with striking orchestral effects. His program was the Bach-Liszt Organ Prelude and Fugue in A minor; Beethoven's Sonata in D minor, Op. 31, No. 2; a group of Chopin, including a fascinating performance of the Mazurka in C sharp minor; Three Fairy Tales by Medtner; works by Ravel, superbly played; a beautifully musical performance of Liszt's Sonetto del Petrarca, No. 104, and a stirring one of the Hungarian Rhapsody, No. 6. Encores by Mendelssohn and Franck were welcome additions.

Fine Arts Quartet Heard

Two large quartets only were listed on the program: Beethoven's F-major "Rasoumovsky" and Quartet No. 2 by Ernest Bloch, composed in 1945 and first performed in the following year in London with greatest success. Especially the last movement—a passacaglia, written with excellent craftsmanship but still showing throughout the specific idiom of the composer—was played with deep understanding and great enthusiasm. In the Beethoven Quartet one would have perhaps preferred the tempo a little slower; nevertheless the Adagio and the first movement were played beautifully and brought the evening to a very successful end. O. J.

WILLIAM CHARLES, who appeared this season as Mephistopheles in Faust at the Eighth Street Theater, and as Zuniga in Carmen at the Studebaker, will sing the King in Aida with the American Opera Company this month. Other February engagements include concerts in Muncie, Ind., Marysville, Neb. He was heard earlier as bass soloist in Handel's Messiah at Midland College, Fremont, Neb., and at Dana College, Blair, Neb., where he also appeared on the school's concert course. Mr. Charles is bass soloist for "Temple Time," radio show. (Photo—Stewart Art Studio)

Thaddeus Kozuch's Program

Thaddeus Kozuch, heard in recital at Fullerton Hall on Jan. 11, presented sonatas by Haydn and Prokofieff, a rarely-played set of variations by Beethoven, and shorter works of Chopin, Falla, and Ravel. Mr. Kozuch's playing continues to be compounded of elements both admirable and perplexing, the one a well-disciplined musicianship and fluent technique, the other a tendency to understate music's emotional content, to underestimate its legitimate and essential romanticism. A matter perhaps more of attitude than ability, it detracted from the maximum effectiveness of this gifted artist's performance, imparting an academic stolidity to the Haydn and depriving Prokofieff's Opus 82 of much of the devilment and frenzy that the work contains. Mr. Kozuch's interpretation took on greater freedom and color with Chopin's charming Rondo, Op. 1, and in the Falla excerpts and Ravel's Habanera and Toccata his playing was excellent. J. R. M.

Dorothy Minty Appears

Fellowship Concerts Service, Inc., presented Dorothy Minty, violinist, assisted by Carlo Bussotti, pianist, in recital at Orchestra Hall on Jan. 3. The personable newcomer has full command of her instrument, from which she draws a warm tone of singing quality, especially in cantabile passages. The first part of the program was given over to works of Bach-Siloti and Franck, and the latter to Hindemith, Dohnanyi, and Bartok-Szekely. In each work the recitalist proved herself well fitted mechanically and interpretatively to create an indelible impression on her new listeners.

NATS Forms Chicago Chapter

Martial Singher, Metropolitan Opera baritone and master class instructor at the Metropolitan School of Music, Chicago, gave a lecture-recital for the combined memberships of the National Association of Teachers of Singing, Central region, and the Chicago Singing Teachers Guild on Jan. 15, at Curtis Hall. The lecture-recital, arranged by a joint committee of the two organizations and the Metropolitan School, preceded a banquet and election of officers for the newly-formed Chicago Chapter of NATS in the evening.

Officers elected were Sonia Sharnova, president; William Phillips, of Northwestern University, vice president; Ruth Heiser, also of Northwestern, secretary; and George Luntz, of North Central College, Naperville, Ill., treasurer. Elected to the board of directors were Nelli Gardini, Thomas MacBurney, Frances Grund, Fleetwood Diefenthaeler and Leslie Arnold.

E. Clifford Toren, NATS regional governor was chairman of the afternoon session and Richard DeYoung, NATS national president, guest of honor.

Mr. Singher also appeared in concert at Mandel Hall, University of Chicago, Jan. 13. After a concert tour, he returns to conduct a master class at the Metropolitan School, starting Feb. 13.

Chicago Video Opera Company Appears

The second of a series of Intimate Musicales of the Lake View Musical Society was given in the home of Mrs. Herman L. Kretchner on Jan. 23 by the Chicago Video Opera Company. The artists participating were Janice Abrahamson, Virginia Banta and Joseph Cuervo. Miss Banta and Mr. Cuervo gave excerpts from the company's "intimate" version of La Traviata, the story in verse narrated by Mary Frances Godwin. Miss Abrahamson sang a Mozart aria and a group of songs and duets, assisted by Louis Parkin, coloratura soprano.

The Chicago Video Opera Company includes a group of talented young Chicagoland singers who are appearing on radio and television in "glimpses" of standard operas. Ruth Singletary is musical director of the group as well as accompanist.

Chicago Symphony Names Schick Assistant Leader

CHICAGO.—George Schick has been named assistant conductor of the Chicago Symphony Orchestra, to serve under the new musical director, Rafael Kubelik, beginning in October. He succeeds Tauno Hannikainen, who recently resigned that post.

Mr. Schick was born in Czechoslovakia 41 years ago and is now a U. S. citizen, having served in the American Navy during the war. He made his debut as conductor at the Prague Opera in 1927, and was active in that country until the rise of Hitler. In 1939 he conducted The Bartered Bride at Covent Garden, later toured the U. S. with Risë Stevens, also directing performances of the San Carlo Opera, the Miami Opera Guild and the Ballet Internationale. He appeared as guest with the Minneapolis and San Francisco Symphonies, and has directed the Little Symphony of Montreal for the last two seasons.

Hanna Butler Studio Musicale

Pupils of Hanna Butler presented recently in a studio musicale, were Kent Evenson, boy soprano, Karin Evenson, soprano, Ellinor Wayman and Helen Culver, contraltos, Olive Faulkner, mezzo soprano, Constance Popell, coloratura, Terry Rivet, tenor, and lyric sopranos Kathleen Gaparth, Joan Los, Dorothea Vogt, Mary Kale, Carol Trestrail, Lois Butzlof and Dorothy Metke. Mrs. Adrian Olinder was accompanist for the singers.

Frances Godwin's Activities

Frances Godwin, soprano, who is regular soloist at St. Matthew's Church in Evanston, gave a program in late December for the Rogers Park Woman's Club, and was recently heard in a group of songs over station WNMP. Miss Godwin will sing a program as guest artist for the Winnetka Woman's Club on March 7.

Chicago Artists Ass'n. Program

The program by the Chicago Artists' Association in the Cordon Music Room on Jan. 24 was given by Young Artists: Joe Golan, violinist, winner in the scholarship contest, and Stephanie Novicky, pianist; and Senior Artists: James W. McEnery, baritone, Robert J. Metzler, pianist, and Carol Smith, contralto. Accompanists were Rose Lyon Du Moulin, Marie Keller, and Lillie Flodden Anderson.

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What About Chicago's Operatic Future?

Chicago

THE recent visits of both the New York City Opera Company and Mary Garden to our city have raised anew the old question—what about opera in Chicago? The latter has brought back nostalgic memories of Chicago's glorious operatic past, while the former has demonstrated that a city which really wants to can produce an energetic and capable opera company with only a minimum amount of material resources.

Garden is a symbol to us of what Chicago once was and, as such, she is perhaps potentially disturbing to complacency. For Chicagoans have long nurtured themselves on their rose-colored memories; with the present musical set-up in America, it is probably impossible to return to this past, and the sooner Chicago becomes convinced of this fact, the sooner shall we be able to proceed towards a status in accord with the changing times and one that will answer the growing musical needs of the city.

Example of N. Y. City Opera

The New York City Opera Company would seem to be an almost perfect example of the sort of organization that Chicago needs. It is a young, experimental group that does not draw upon the venerable "Met" for its stars, but instead produces its own from the large rank of serious young American musicians. In fact, it has been a source of constant amazement that the company, each time it has lost one of its newly-created stars to the "Met" or to La Scala, has been able to come up with replacements that are just as brilliant. Its productions of the tried-and-true operas from the familiar repertory are competent and agreeable and, if they are not great performances, they at least bring these operas to a broader and less diamond-studded audience than does the "Met" and they give younger and less experienced singers than Traubel and Tibbett the chance to try their hands at the old masterpieces.

But where the company really shines is in its resuscitation of worthy yet neglected works; moreover, they bring a delightful freshness and sparkle to these new productions, as was particularly evidenced here by the performance of Prokofieff's charming Love for Three Oranges—here was no stodgy staginess of the "Met," but expert and even brilliant staging that borrowed from the highly skillful techniques of the top-notch Broadway musical comedy. Proof of their success was vividly manifested in the spontaneous laughter and satisfied countenances of the audience present that evening.

This is what makes the company a particularly potent force in the musical world today—they are not only keeping grand opera before the public, but also, through their production of new works or of operas too *avant-garde* to be successful twenty or thirty years ago, are helping to keep the art form alive and to bring it to a level of achievement equal with the creativity of the 19th century.

What Is Chicago's Solution?

One must naturally congratulate the cryptically titled Committee for Opera in Chicago for its tie-in with this bright young New York group. But one must just as naturally ask—where will this lead us? It is admittedly a step forward, but does it carry us in the right direction? Do we want a group that would be a subsidiary of the New York company, that would probably involve highly complicated exchanges of personnel and that would possibly provide us with mere replicas of original New York productions? Or do we want our own self-sufficient Chicago Opera Company, roughly modeled after the New York City Opera Company, but drawing upon our own wealth of talent and resources?

Perhaps it would be better if local opera-lovers were completely chauvinistic and would select the latter alternative, thus bringing to an end this stagnant era of playing step-cousin to New York, of accepting polished imitations of their best (and this is just as true of our theatrical inactivity). Should we not begin to create our own indigenous artistic products, thus further enhancing and enriching not only Chicago's but America's cultural life?

A. D.

St. Louis Introduces New Tansman Symphony

ST. LOUIS, MO.—With the St. Louis Symphony Orchestra, the 120-voice Choral Union of the University of Missouri, and the mezzo-soprano of Jennie Tourel, remarkable results were achieved in the performance of Prokofieff's cantata Alexander Nevsky, which St. Louis audiences heard for the first time. Vladimir Golschmann's deft handling of the large forces, his sensitive and dramatic interpretation of the score, brought thunderous applause, which he shared with R. Oscar Clymer, director of the University Chorus.

Preceding the cantata, Miss Tourel scored with faultless interpretations of Duparc's L'Invitation au Voyage, Ravel's Kaddish and Rossini's Una Voce Poco Fa. Mr. Golschmann's expert performances of the Marriage of Figaro Overture and Beethoven's Eighth Symphony, completed the program, which was repeated in its entirety the following Monday and Tuesday evenings at the University Field House in Columbia, Mo., before capacity crowds.

On Goldschmann's mid-winter vacation, during which he served as guest conductor in Montreal, the orchestra was in charge of assistant conductor Harry Farbman, whose first program offered the Volkel transcription of Bach's G major Fantasia, Mendelssohn's "Italian" Symphony and Copland's El Salon Mexico. Nathan Milstein played the Beethoven Violin Concerto to perfection.

The following week pianist Edith Schiller (Mrs. Farbman) was the assisting artist, with the Rachmaninoff C minor Concerto as her well interpreted vehicle. Mr. Farbman gave excellent readings of Barber's Adagio for Strings and Brahms' D major Symphony.

Mr. Golschmann, returning for the holiday concerts, had Martial Singher as guest artist. Excerpts from the Damnation of Faust and works by Rameau, Duparc and Ravel once again revealed the singing art of the baritone, whose acclaim was unstinted. Alexander Tans-

GREETINGS . . . Benno and Sylvia Rabinof, violin and piano duo, meet Governor Thomas E. Dewey of New York on a visit to the Corning Glass works, in Corning, N. Y.

man's new symphony titled Ricercari, composed for, and dedicated to Golschmann in tribute to the orchestra's seventieth anniversary season, proved interesting throughout its five movements. It contained contrasting moods, from a nocturne to boogie-woogie, and many elements of originality, with modern and ingenious instrumentation. The work had a marked success. As a final number Golschmann gave a patrician performance of Mozart's Symphony No. 39.

N. Y. C. Opera in Local Bow

The New York City Opera Company, in its first appearance here, offered three productions to sparsely populated houses—Marriage of Figaro, Carmen and Butterfly. Figaro was by long odds the best of the three. It was well staged and brightly costumed, and the English text was projected by a competent cast including Virginia Haskins, Frances Yeend, Frances Bible, James Pease, Walter Cassel and other young singers, who entered into the spirit of the occasion.

The Principia Concert Course chalked up a memorable evening in presenting the Greek contralto Elena Nikolaidi in a recital of unhackneyed operatic arias and songs from various nations. The artist captured the capacity audience from her first offering and held it spellbound to the end. Her extraordinary vocal range, tonal brilliance and interpretations are such as one encounters only too seldom. O. C.

Atlanta Symphony Thrives Under New Dispensation

ATLANTA, GA.—Outstanding this season has been the resuscitation of the Atlanta Symphony Orchestra when faced with financial difficulties. Launched in 1937 as a Youth Orchestra for high school players, it was reorganized in 1945 as the Atlanta Youth Symphony under the sponsorship of the Atlanta Music Club, and with Henry Sopkin of Chicago engaged as permanent conductor. The following year a Symphony Guild was incorporated to sponsor the ensemble. With professional first chairmen, it became the Atlanta Symphony in 1947. This year there are 90 players, 69 of them professional. Under Mr. Sopkin, the annual series was increased from four to eight for adults, and one each season for school children.

Despite the city's patronage of opera—the Metropolitan made its first visit to Atlanta as early as 1911—all previous attempts to organize a symphony orchestra here had failed. Support was not too generously given until Mrs. Howard C. Smith, Jr., who came here in 1930 as Juilliard representative in extension work, last year effected a complete reorganization. She formed and headed a Women's Committee of 115, set up in nine departments, to put on a dynamic publicity campaign and secure the sale of at least 3,000 season tickets. Mrs. Lon Grove, head of public relations, collaborating with Richard Joel, assistant in the School of Journalism at Emory University, conducted a brilliant public relations campaign. A Men's Committee of 130, under Eugene Young, worked to secure sustaining Guild memberships, and corporate and municipal gifts.

A 1949-50 series of ten concerts, featuring as soloists Dorothy Kirsten, Oscar Levant, Albert Spalding and William Kapell, was offered to the public at bargain prices, and for three of the programs Georgia musicians were engaged as assisting artists. A double series of three concerts for children was added. Response exceeded all expectations, as 4,000 season tickets were sold, and a capacity audience of 5,100 attended the opening night concert in the Municipal Auditorium. A few days later the first pair of young people's concerts brought a record attendance of 8,200.

In the final analysis, Atlanta owes its orchestra to the vision and crusading spirit of three pioneering women. High tribute goes to its founder, Anne Grace O'Callaghan, able supervisor of music in the Atlanta High Schools; to Mrs. James O'H. Sanders, who as president of the Atlanta Music Club, launched the organization on its civic career; and to Mrs. Howard C. Smith, Jr., guiding genius in its recent rehabilitation.

MARGUERITE BARTHOLOMEW.

Odnoposoff Plays at Y.M.H.A.

Ricardo Odnoposoff, violinist, gave his only New York recital of the season at the Y.M.H.A. on Jan. 7, playing a program of three major works—Bach's Partita in E minor, Debussy's Sonata No. 3, and Vieuxtemps' Concerto No. 5 in A minor—and a final group of shorter pieces. As on previous occasions Mr. Odnoposoff displayed an unusually keen sensitivity to tonal qualities. These were especially effective in the Debussy Sonata. The entire program, however, was not only played with a sense of style but with an elegance and sheen that can only be accomplished by one who has complete technical mastery. Gregory Ashman accompanied. R. K.

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Poulenc Plays His New Concerto in Hub

By Jules Wolffers

BOSTON.—The Boston Symphony's first program of 1950 was an all-French list with Charles Munch conducting Lalo's Roi d'Ys Overture; Bizet's youthful Symphony in C (first time at these concerts); the world premiere of Poulenc's new Piano Concerto; and the Valses Nobles et Sentimentales and La Valse by Ravel.

This concert, which looked so promising on paper, fell rather flat. There was nothing wrong with the Lalo nor the charming Bizet, with its sparkling finale. There was little fault to find with the Ravel, either; the conductor played both pieces without pause, one after the other —a singularly happy thought.

But the eagerly-awaited Concerto proved to be an extremely disappointing work. In its three movements, there were pretty moments from time to time; as a whole, it is labored, forced and contrived. Development of the material is poor, with the hand of the workman showing through. Poulenc is a fine miniaturist, but is less successful, in this case, when he essays a large form.

The composer was soloist and received more applause than his composition warranted. But then he is a very fine pianist.

PREPARING COURSE . . . Arthur Fiedler, conductor, center, discusses plans with Dean Warren S. Freeman, of Boston University College of Music (r.), in preparation for the Pianists' Workshop, directed by Prof. Jules Wolffers of the faculty (l.). The trio opened the class for advanced concert pianists and auditors on Jan. 30.

Indianapolis Forces Visit

In mid-January, Fabien Sevitzky's Indianapolis Symphony visited Symphony Hall to attract what is in Boston a large audience for a "foreign" orchestra. A work by Bach, Haydn's "La Chasse" Symphony, Rachmaninoff's Concerto No. 2, Robert Russell Bennett's Overture to The Mississippi, Dohnanyi's Waltz Symphonique, and Hindemith's Symphonic Metamorphosis on Weber Themes composed the program. The soloist, Menahem Pressler, showed poetry, imagination and expert pianism in the Concerto. As for Mr. Sevitzky and his players, they underwent a metamorphosis themselves, starting off well enough, but improving more and more as the evening went on, to score with a fine reading of the Hindemith. Mr. Bennett was present to bow to the applause his overture evoked.

Britten Opera Staged

At the Opera House, the New England Opera Theater gave a large audience a very good time with Britten's amusing and clever Albert Herring. Acting, singing, staging and direction were all first class. The excellent cast included Ellen Faull, Ruth Ramsey, Janet Southwick, James Pease, Luigi Velucci, Francis Barnard, Nora Riggs, Frances Cammusi, Bennett Eppes, David Lloyd, Edith Evans and Eleanor Davis. Artistic director Boris Goldovsky conducted a small but efficient orchestra admirably. A good show.

Recital Highlights

In the Boston Morning Musicales, Rudolf Firkusny provided a masterly demonstration of beautiful piano playing. The audience, present to benefit the worthy Boston School of Occupational Therapy, appreciated his exquisite sense of style to the utmost. At Jordan Hall a Chinese pianist, Celia Huan, frail-appearing and delicate, essayed a difficult program and emerged distinctly on the credit side. If the large manner and big tone are impossible for Miss Huan, she compensates with expressiveness and well-balanced proportion.

Two good recitals in the dance field—Myra Kinch, in a solo program for the Boston Dance Theater series, Jan Veen, director, at the Boston Conservatory Auditorium. Manuel Galea, composer-pianist, provided good framework for Miss Kinch who hid considerable technique in easy-going and effective interpretations. Outstanding bit—"Salt of my Tears," satire on that early American picture of a maiden mourning at a funeral urn. For the Richmond Celebrity Series at Jordan Hall, Rosario and Antonio scored with matinee and evening devotees of the Spanish Dance.

Composers Conduct

In college circles, five American composers, all faculty members of Boston University's College of Music, directed the 320-voice B.U. Chorus through their own compositions for an audience that packed Trinity Church. The quintet are Gardner Read, Hugo Norden, Francis Snow, Everett Titcomb and Samuel Walter. At Brandeis University news of the appointment of Serge Koussevitzky as Consultant together with Leonard Bernstein as Consultative Committee member spurred organization of the Friends of the School of Music at the new University. First professional appointment is that of Erwin Bodky, harpsichordist, pianist and musicologist.

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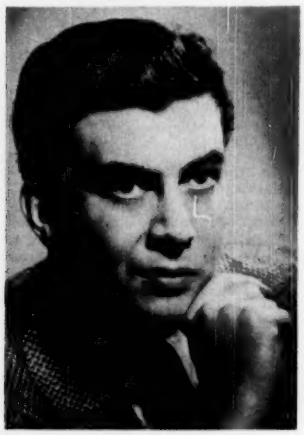
From NBC Page Boy to Platform Is Singer's Saga

Seymour Mandel, baritone, who gives his second New York recital in Times Hall on Feb. 5, felt his first urge to become a singer when, as a page boy for NBC, he used to guide musical celebrities to their appointed studios. He carried luggage for Leopold Stokowski and others of the upper tonal strata in working hours, and in the evenings and other free time studied voice. During his Army activity, he had an interlude of singing with the service show, Stars and Gripes.



SEYMOUR MANDEL

Mr. Mandel made his formal debut on Feb. 22, 1948, at Times Hall. He has appeared in opera, but his present ambitions are for the concert stage and radio; in the latter medium he will appear on Jan. 22 over WNYC, at 6:30 p.m.

In his Feb. 5 recital, the baritone has included a group of unpublished songs by American composers, all with English words. These are by Frederic Kurzweil, his accompanist and conductor of the Metropolitan Bell Symphony; Dr. Arved Kurtz, director of the New York College of Music where Mr. Mandel now studies; Terrell P. Kirk, Jr.; and Joseph Shannon. One of the songs by the latter is a setting for the poem, Lines in Hunger, by Merrill Moore, who was Mr. Mandel's commanding officer in the Army, and is now a Professor at Harvard University.

Delta Omicron Marks 40th Year

Delta Omicron, national professional music fraternity, officially observed the fortieth anniversary of its founding in chapters all over the United States. A typical observation was held by Zeta Epsilon, Lambda and Psi chapters jointly on Dec. 14 in Chicago. Psi chapter installed as a patron Howard Hanks, pianist and pedagogue from the American Conservatory of Music. A program was presented by Stefan Bardas, pianist, and Russell Holliger, tenor. Zeta Epsilon, Lambda and Psi chapters entertained and received official inspection from the Delta Province president, Patricia Frieburg Dillon, from Sigma chapter, Illinois Wesleyan College, Bloomington, Ill.

The first concert to be given by the Anna R. Robinson Scholarship Fund under auspices of Zeta Delta chapter was held in Milwaukee. The recipient was a young violinist, Denis Borzynski, from Milwaukee, who played a program accompanied by Henrietta Buell Mortonson, a member of Delta Omicron.

Mrs. Harold C. Hoch, national president, was honored by Zeta Iota chapter at Louisville. A formal dinner was held at the Pendennis Club and a joint recital given by members and the MacDowell Music Study at the Hattie B. Speed Music Room.

Toscanini to Make 6 Weeks' Tour with NBC Symphony

Arturo Toscanini will make his first coast-to-coast tour of the U.S. with the NBC Symphony Orchestra during six weeks, beginning April 14 with a concert at Carnegie Hall, under the auspices of the RCA Victor Division of RCA, Frank M. Folsom, president of the latter division, announced. Cities to be visited include Baltimore, Richmond, Atlanta, New Orleans, Houston, Austin, Dallas, Pasadena, San Francisco, Portland (Ore.), Seattle, Denver, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Washington and Philadelphia, where the tour will end on May 27. Marks Levine, president of National Concert and Artists Corp., who will coordinate the tour, reports that he booked the itinerary solidly within 4 days after the announcement. The personnel of 125 persons will travel in a special train.

Jacksonville Philharmonic Conducted by George Orner

George Orner, president of the Jacksonville College of Music, Jacksonville, Fla., has been conducting orchestras in Jacksonville for over 25 years, and is at present in his seventeenth year as conductor of the Jacksonville Philharmonic Orchestra. This orchestra is sponsored by the Jacksonville Recreation Department, George Robinson, executive secretary. Its personnel numbers from 50 to 60. Three or four concerts are scheduled each season, with local soloists, faculty members of the College and students appearing with the group. Orner also conducts the Jacksonville College of Music Bach Ensemble.

Tulsa Opera Club in Second Year

The Tulsa Opera Club of Tulsa, Okla., is in its second year, and has had four performances in eleven months. The club was founded by Ralph Sassano in August, 1948, and singers were invited to audition for La Traviata, scheduled for the opening production. The work was presented on Dec. 4, 1948, in modern dress with all local talent. The chorus of 50 voices was taught Italian phonetically. The orchestra of 21 pieces played under Gerald Whitney, co-ordinator of music in the public schools. The audience was almost capacity and the reception such that a second performance was given the following spring. The Red Mill, chosen as the club's first operetta, drew overflow houses on Nov. 1 and 2.

Birmingham Music Groups Active

The concerts of the new Birmingham Civic Symphony Orchestra, Arthur Bennett Lipkin, Conductor, have drawn capacity audiences. Two more concerts will be given this season.

The Birmingham Music Club is presenting the Cincinnati Symphony Orchestra, with Helen Traubel and Lauritz Melchior in concert production of Tristan and Isolde, and the St. Louis Symphony, Golschmann conducting, with Isaac Stern, soloist.

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NEW YORK CONCERTS

CARNEGIE HALL

National Orchestral Association, Leon Barzin, musical director, Jan. 9, E.—This program featured NOA graduates as soloists. Mr. Barzin is to be commended not only for a well-sounding orchestra but for the integration of soloists and orchestra. Haydn's refreshing Sinfonie Concertante, Op. 84, had as its solo artists Harold Kohon, violinist; Mitchell Miller, oboist; Avron Twerdowsky, cellist, and Manuel Zegler, bassoonist, all of whom did fine ensemble playing. Mr. Twerdowsky was heard in the premiere of George Kleinsinger's Concerto, performed with precision and sustained lyrical line when required. The work contains strong ideas, effectively treated in a tonal idiom. Mr. Kleinsinger bowed from his box. A sonorous reading of a Purcell Suite, tastefully arranged by Ernest Lubin, and played in this form for the first time, began the concert. Vieuxtemps' Fourth Violin Concerto, Mr. Kohon, soloist, and Stravinsky Fireworks ended the program. G. B.

Boston Symphony Orchestra, Charles Munch conducting, Jan. 11, E.—The third pair of concerts of the Bostonians opened with Handel's Suite for Orchestra from the Water Music, arranged by Hamilton Harty in a sensitive and imaginative reading, and closed with Tchaikovsky's "Pathétique" Symphony, of which Mr. Munch evoked the drama with great persuasiveness. Menuhin was soloist in Brahms' Violin Concerto, played straightforwardly, with sound musicianship.

Jan. 14, A.—The concert opened with one of the most refined and deeply moving readings of Schumann's Symphony No. 4, in D minor, ever heard by the writer, a complete entity stylistically.

Francis Poulenc was soloist in his Concerto for Piano and Orchestra, written in 1949, and heard here for the first time. The score shows the composer's virtues and shortcomings—the easy flow of pleasant thematic material, the craftsmanship of his writing, and its frequent superficiality. A first rate performance displayed the merits of the work to great advantage. Brahms' Symphony No. 4 closed the program. H. W. L.

New York Philharmonic-Symphony, Mitropoulos conducting, Jan. 12, E.—The concert opened with Wagner's Prelude to Act III of Lohengrin, in a reading not very authentic in style. Elgar's B minor Concerto for violin and orchestra followed, with John Corigliano as soloist. He gave a telling reading of this diffuse composition, though his tone and style of interpretation are better fitted to a work of less solemnity.

Roger Sessions' Second Symphony had its New York premiere. It is written with notable craftsmanship. Especially in the latter three movements there is much that impresses. While the development in the first part is not always clear, the slow movement reaches heights in its contemplative lyric beauty. The scherzo has a Mendelssohnian lightness and grace, and the finale rhythmic drive and dramatic power. Mr. Sessions bowed from the stage. The list opened with a telling reading of Tchaikovsky's symphonic poem Francesca da Rimini.

Jan. 15, A.—Szymon Goldberg was soloist in a performance of Beethoven's Violin Concerto of distinguished musicianship, warmth and lyric beauty. He used a revised version employing some changes which he found in older MSS. of the work, and which showed Beethoven's working habit of evolving varied formulations of his thematic material.

Mozart's Overture to the Abduction from the Seraglio preceded the Concerto. Roger Sessions' Symphony No. 2 was repeated. Morton Gould's cleverly orchestrated Philharmonic Waltzes closed a program of superb music-making. H. W. L.

Jan. 19, E.—The program included two works by Saint-Saens—the tone poem Omphale's Spinning Wheel, played with finesse and delicacy, and the Violin Concerto No. 3, in B minor, performed to perfection by Zino Francescatti. At the peak of his technical and musical prowess, the elegance of his delivery shed new light on a work, which stood out in beauty and proportion and sound. Beethoven's Symphony No. 2 had an animated reading; despite certain deviations from tradition, it was set forth with conviction and mastery. Falla's Dance from The Three-Cornered Hat brought the concert to a triumphant close. H. W. L.

Indianapolis Symphony Orchestra, Jan. 16, E.—With Fabien Sevitzky on the podium, and Jacob Lateiner as piano soloist, the Indianapolis Symphony presented Bartok's Third Piano Concerto as well as two first New York performances—the Dance Suite from Hilding Rosenberg's Orpheus in Town and Hoagland Carmichael's Brown County Autumn. Also on the program was a Bach-Sevitzky transcription and the Brahms First Symphony. Neither of the novelties was of great importance. Rosenberg, contemporary Swedish composer, has attempted an Offenbach-ish flow of satirical ideas, some of them mildly amusing. Brown County Autumn, by "Hoagy" Carmichael of Star Dust fame, is not suited to a symphonic program, being too long, and devoid of any individual ideas. The collaboration of Sevitzky and Lateiner in one of the finest piano concertos of our day provided a polite reading that lacked somewhat the temperament of Bartok's ideas. R. K.

Philadelphia Orchestra, Eugene Ormandy conducting, Jan. 17, E.—The concert opened with the Ouverture and Allegro of a suite from Couperin's La Sultane, orchestrated by Milhaud, in colorful and imaginative style.

The main work was Prokofieff's Sixth Symphony. In its second New York hearing it again impressed by its thematic richness and structural power, as conveyed in the master's interpretation given by the orchestra and conductor.

The English pianist, Eileen Joyce, was soloist in Beethoven's "Emperor" concerto. She makes a stunning appearance on stage, but as an interpreter of Beethoven's concerto she was not very convincing. Her interpretation, though technically clean and fluent, lacked insight, warmth and greatness of conception. H. W. L.

Sigi Weissenberg, Jan. 6, E.—The young pianist opened his second recital this season with a technically and musically persuasive interpretation of Bach's Chromatic Fantasy and Fugue, continuing with a delicate and finely wrought reading of Mozart's Sonata in

ALICE SIROONI, pianist, has returned from a ten-weeks tour of sixty recitals in New York, Pennsylvania, Ohio and West Virginia, including appearances at Finch, Adelphi, Waynesburg and Salem Colleges, and State Teachers College, California, Pa.

G major (K. 283). Mr. Weissenberg has a most colorful touch and the chromatic effects he draws from his instrument are stunning. This gift and his tremendous dexterity stood him in good stead in his playing of Ernest Bloch's Sonata —an impressionist, warm-blooded work. Debussy's Suite Bergamasque was delicately conveyed, followed by a forceful, imaginative rendition of Chopin's Sonata in B minor. Many encores were played. H. W. L.

Dame Myra Hess, Jan. 7, A.—Dame Myra's pianistic art needs no further descriptive elaboration here. Her total keyboard command, unlabored singing tone production *sans* even a tinge of forcing, and depth of spiritual interpretability were to the fore at all times.

The printed program included the Fantasia in D minor (K. 397) and Sonata in G major (K. 283) by Mozart; Sonata, op. 110, of Beethoven; Waltzes, op. 39, Brahms; and Etudes Symphoniques, of Schumann. The exquisite playing of the Brahms waltzes was particularly noteworthy. This was an afternoon of sheer delight for lovers of great piano performance. The demonstrative hearers kept the gracious artist playing encores as long as the hall rules permitted. H. J. B.

Thomas Brockman, debut, 5:30, Jan. 8.—The young pianist chose a tastefully varied program that showed to advantage his excellent musicianship, technique, and broad musical understanding. Mozart's Sonata in D major (K. 576) was performed with clarity and grace except in parts of the Adagio, where the playing sounded labored. Mr. Brockman was especially effective in the Brahms Handel Variations and Fugue; virtuosity was evident, but it never obscured or distorted the music itself. In a different idiom, his performance of Hindemith's Third Sonata (1936) revealed fine understanding of the composer's forthright and powerfully expressive harmonic formations. Lee Hoiby's Toccata (1949)—New York premiere—and pieces by Rameau, Ravel, Stravinsky and Robert Palmer were the other works heard. G. B.

De Paur's Infantry Chorus, Jan. 8, E.—A program of contemporary compositions, Latin-American folksongs, work songs, Negro Spirituals, and other religious music was sung before a large, appeciative audience. The vocal and musical discipline of this ensemble under Leonard De Paur is admirable, and the shadings and nuances with which they interpret their songs are striking. Of special significance was their singing of William Schuman's Truth Shall Deliver and Ulysses Kay's Come Away, Death. There was great charm in the delineation of South American folksongs, and Spirituals and religious choruses were deeply moving. H. W. L.

Claudio Arrau, Jan. 10, E.—Arrau concocted a program of intriguing novelty. Schumann's Etudes Symphoniques had five variations added from an earlier edition—which, save in one case, did not come up to the standard ones. With his great technical facility, the pianist exhibited many facets of the work, save perhaps its innate romantic spirit. The second novelty was a first New York hearing of Satie's slight and witty Sports et Divertissements, played with finesse and color. The highlight of the evening was a stunning reading of Debussy's Feux d'artifice. Earlier there were Haydn's Fanatasia in C major and Beethoven's "Waldstein" Sonata, and the program closed brilliantly after Ravel's Oiseaux Tristes, with two of Liszt's Etudes d'execution transcendantes, and many encores. H. W. L.

Robert Cornman, Jan. 13, E.—The young American pianist attracted public attention at his debut several seasons ago. This concert confirmed first impressions as to his marked and individual talent. Mr. Cornman is uncompromising and his musical conceptions are his own, not given to tradition. Schumann's Carnaval had a reading which showed many unusual features, but was usually in accord with the artist's vision. The work was preceded by Scarlatti's Sonata in G major and Bach's Fantasie and Fugue in G minor. Two Preludes by Purcell-Bartok and Bartok's Suite for piano, op. 14, were followed by the first performance of Stravinsky's Valse du Figaro and Valse des Fleurs, and the list closed with Ravel's Ondine and Alborado del gracioso. In these works Mr. Cornman showed his close relationship with the contemporary idiom, and played them with complete abandon and great effect. H. W. L.

Marian Anderson, Jan. 15, E.—The noted contralto faced her accustomed large and devoted audience, and, although she has been in better voice, cast her familiar artistic spell in a program including Handel, Schubert and American numbers, and the aria Madre, pietosa Vergine from Verdi's La Forza del Destino. She had the polished pianistic assistance of Franz Rupp. D. R.

TOWN HALL

Lydia Ryvicher, Jan. 5, E.—The pianist offered a demanding program with Beethoven's Sonata, op. 81a, Schumann's Sonata in G minor, op. 22, and Ravel's Gaspard de la nuit as the main works. Scarlatti's Sonata in F major and Toccata in D minor opened the list, Liszt's Sonetto 104 del Petrarca and Etude in F minor completing it. Her best playing was done in Ravel's composition, where the impressionistic coloring, with its many hues and shades, was successfully achieved. In the classical composition there was a tendency to play too percussively, sometimes spoiling the melodic line. On the other hand, an oversentimentality deprived the second movement of Schumann's Sonata of its lyric beauty. F. K.

Moura Lympany, Jan. 6, E.—As in her concert last season, Moura Lympany revealed herself as a pianist of sensibility and technical prowess. In such things as Franck's Prelude, Chorale and Fugue, Schumann's Symphonic Etudes, four Chopin Etudes and smaller works by other composers, there were many things to admire, from the feathery touch of the arpeggios in the Franck to the flying octaves of Chopin's B minor Etude. At best, Miss Lympany commands a lyric grace, and a supple way of playing the piano that few can match. She is, too, almost entirely feminine in her approach. That is at once a strength and a weakness: a strength when she holds her lyric impulse in check, a weakness when

(*Continued on page 22*)

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NEW YORK CONCERTS

(Continued from page 21)

it results in sentimentality. When the latter occurred, the pianist sometimes broke the musical line and seemed more interested in the effect of what she was doing than in the music itself. R. K. S.

Clifford Curzon, Jan. 7, A.—Mr. Curzon's program consisted of only three numbers—Mozart's Sonata in C minor (K. 457), Schubert's Sonata in D, op. 53, and Schumann's Fantasy in C, op. 17—but with these he held his audience spellbound. The masterly interpretations, which gave to each work the necessary stylistic and musical distinction, made the recital one of the outstanding events of the season. The pianist is averse to any showmanship; he lets the music speak for itself. His art is self-effacing and always true to the work. This is the secret of the immense appeal he exerts upon his audience. Ovations were plentiful. H. W. L.

Mary Bothwell, Jan. 8, A.—A recital of lieder by Schubert, Brahms, Wolf and Strauss by Miss Bothwell was applauded by an apreciative audience. She selected her list with discrimination. The delivery and carefully devised presentation were laudable in each song. Among the Schubert galaxy, particularly well interpreted were Das Rosenband, Die Stadt, and Die junge Nonne; and Brahms' O kuehler Wald and O wuesst ich doch den Weg zurueck were poignantly sung. The fine Wolf and Strauss works seemed particularly well suited to Miss Bothwell's voice, her warm upper register being notable for clarity and for facility in technical manipulation. The soprano showed in these songs an ability to weave the texture of meaning and melody admirably. Her spinning of long, difficult phrases had a skill infrequently encountered in today's recitals. The dramatic singing was clear-cut and telling, retaining a crystalline, alluring tonal quality. Miss Bothwell was ably seconded by the artistic accompaniments played by Paul Meyer. Many encores were added during the program and at its conclusion. M. C.

New Friends of Music, Jan. 8, 5:30 p.m.—The Berkshire Quartet (Ulrico Bossi, Albert Lazan, David Dawson, Fritz Magg) augmented by Frank Brieff, viola, opened the concert with Mozart's String Quartet in D major (K. 593) in a well integrated performance. The same composer's delightful A Musical Joke (K. 522) aroused merry chortles from the appreciative audience in its performance by the quartet and John R. Barrows and Joseph Singer, horns. Kathleen Ferrier, English contralto, sang three sacred airs by Bach and Brahms' Four Serious Songs, again revealing distinguished vocal and interpretative gifts. H. W. L.

Jan. 15, 5:30 p.m.—The three works presented were the String Quartet in E flat major (K. 428), and the Flute Quartet in D major (K. 285) of Mozart; and the second String Quartet in F sharp minor, op. 10, of Schoenberg. Although the reflective and mellow reading of the first Mozart work by the Pro Arte Quartet, and the beautifully controlled playing of John Wummer, flutist with members of the Pro Arte group in the second work by the same master, are not to be quickly forgotten, the real feature of the program was the Schoenberg quartet. This included the intense and powerful artistry of the soprano soloist, Patricia Neway, in the final two movements. The reading seemed wholly definitive for the brooding fascination of an enigmatic, expressive work. E. S. B.

OPAL ADELIA READ, pianist, has made over 100 appearances in the United States. Miss Read studied with Dr. Clarence Burg, dean of Oklahoma City University's College of Fine Arts, and played for two years over a local radio station there. She continued her studies on the West Coast with Elbert Schuler.

Mozart Orchestra, Robert Scholz conducting, Jan. 8, E.—Marking the bicentenary of Bach's death, the first hearing of Mr. Scholz's orchestration of this master's Art of the Fugue was given by the Mozart Orchestra of the Music School of Henry St. Settlement. Except for the fugue for two harpsichords, the gigantic score was heard in full. No notes were added, except for doubling of octaves in places. The orchestration depended largely on strings, with a few winds and brasses. One sometimes had the impression that more variety and economy in the scheme would have given greater point and diversity. As a whole, despite a rather slow pace in many pages, the performance attained a fine sincerity and even nobility toward the close. R. M.K.

Little Orchestra Society, Thomas Scherman conducting, Jan. 9, E.—The fifth program of this group offered 18th century revivals in a melodious suite from Rameau's ballet-opera Les Indes Galantes, and the rather prim Symphony in D major, op. 38, by Ignace Pleyel. The premiere of Paul Nordoff's Little Concerto for violin, viola, cello, bass and small orchestra (commissioned by Mr. Scherman for his children's series) revealed a slight but tenderly felt and brightly scored opus, the last section alternating a lively Rondo with a Song suggesting the nursery. The composer bowed from a loge. Guiomar Novaes was the distinguished piano soloist in Mozart's Concerto in E flat major (K. 271). R. M. K.

Ethel Bartlett and **Rae Robertson,** Jan. 11, E.—The renowned English duo-pianists enchanted their followers with an evening of enjoyable music. J. C. Bach's Sonata in G major and J. S. Bach's Gigue in C major (arr. Ross) was followed by Brahms' Sonata in F minor. This is an original version of material that the composer later revamped in the Quintet for piano and strings—music of deep meaning and dignified, if somewhat dour in its manner. The first U.S. performance of Martinu's Three Czech Danses, written for and dedicated to Bartlett and Robertson, provided a happy *entente cordial* of Czech folk rhythms and French impressionistic tone-color, very effective in its imaginativeness. Two pieces by Rachmaninoff and two by Debussy brought the concert to a close. Fervent applause brought five encores. H. W.L.

Mark Wessel and **Sherman Storr,** Jan. 12, E.—Much pleasant, skillful playing was done by this duo-piano team, but too often their performances did not transcend the merely skillful. The artists seemed at their best in Debussy's Evening in Granada, Ravel's arrangement of the same composer's Festivals, and in an Andante movement from Mozart's Third Piano Trio. Their reading of the Brahms-Haydn Variations was adequate technically but not very imaginative. As in several of the other compositions, the tone quality was frequently hard and wanting in genuine resonance and luster, and there was often a lack of stylistic perception. G. B.

Myra Hess and **Griller String Quartet,** Jan. 13, E.—The Griller Quartet (Sidney Griller, Jack O'Brien, violins, Philip Burton, viola, and Colin Hampton, cello) have played together uninterruptedly for 21 years. The present concert was in a sense a celebration of this anniversary. Dame Myra Hess joined in the distinguished performances. After the Grillers had played Mozart's Quartet in D minor (K. 421) in a refined and carefully balanced reading, she was heard with them in Brahms' Piano Quintet and that by Dvorak, op. 81. The greatest compliment that might be paid her was that her participation was not marked by any efforts to stand forth as the famous pianist she is. The result was extraor-

(*Continued on page 24*)

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. Aurelio Di Dio, violinist, CH, E.

Feb. 2. New York Philharmonic-Symphony, Bruno Walter conducting, CH, E; Pia Igy, soprano, TH, E.

Feb. 3. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; Stella Roman, soprano, Georges Enesco, composer-pianist, Luboshutz and Nemenoff, duo pianists, Lubomir Vichegonov, bass, Metropolitan Russian Male Chorus (benefit), CH, E; Busch Quartet, TH, E; Chamber Music of Our Time, TiH, E; Giulia Dinore, lyric soprano, and Laura Millard, dramatic soprano, CFCH, E.

Feb. 4. New York Philharmonic-Symphony, Young People's Concert, Igor Buketoff conducting, CH, M; Maryla Jonas, pianist, CH, A; Elisabeth Schumann, soprano; Bruno Walter at the piano, TH, A; Chaja Goldstein, singing mime, TiH, E.

Feb. 5. New York Philharmonic-Symphony, Bruno Walter conducting, Rudolf Firkusny, pianist, soloist, CH, A; Nikita Magaloff, pianist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (New Friends of Music Quartet, Julius Baker, flutist), TH, 5:30 p.m.; Brooks Smith, pianist, TH, E; Seymour Mandel, baritone, TiH, E; Carlos Montoya, guitarist, CFCH, A.

Feb. 6. Erna Berger, soprano, CH, E; Leopold Teraspulsky, cellist, TH, E.

Feb. 7. Arnold Eidus, violinist, CH, E; Mannes Trio, TH, E.

Feb. 8. Raymond and Augustin Duncan, Anita Zahn, André Berty, Ruth Klingmann, evening of music, dance and drama, CH, E; Rosalyn Tureck, pianist, TH, E.

Feb. 9. New York Philharmonic-Symphony, Bruno Walter conducting, CH, E; Bach Aria Group, TH, E.

Feb. 10. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; Benefit Concert directed by H. Maurice-Jacquet, including Maggie Teyte, soprano; Martial Singher, baritone; Carlos Salzedo, harpist and his Concert Ensemble, Samuel Barlow, master of ceremonies, CH, E; Busch Quartet, TH, E; Dorothy Berliner Commins, pianist, TiH, E.

Feb. 11. National Orchestral Association, CH, A; New York Philharmonic-Symphony, Franco Autori conducting, Nikita Magaloff, pianist, soloist, CH, E; Early Music Foundation, Ruth Kisch-Arndt, director, TH, E.

Feb. 12. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; Artur Rubinstein, pianist, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Roth Quartet, Nikita Magaloff, pianist), TH, 5:30 p.m.; Sylvia and Benno Rabinof, violin and piano sonatas, TH, E; Thomas Negro Composer Study Group, TiH, A; Lillian Freudlich, pianist, TiH, E; Dinni Berger, soprano, CFCH, E.

Feb. 13. Kurt Applebaum, pianist, CH, E; Musicians Guild, TH, E; Juilliard String Quartet, TiH, E.

Feb. 14. Cleveland Orchestra, CH, E; Irene Watson, contralto, CRH, E.

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NEW YORK CONCERTS

(Continued from page 23)

dinary playing of the highest order, which captivated the audience. H. W. L.

Raphael Bronstein Symphonietta, Jan. 14, A.—This second program of a series opened with a Concerto grosso in F minor of Pergolesi, excerpts from Castor and Pollux of Rameau, arranged by Gevaert, and the Concerto in G major for violin and orchestra (K. 216) of Mozart, with Ariana Bronne as soloist. After the intermission were heard the first performances of the derivative though colorful Music for Children of Werner Torkanowsky, with Meyer Kupferman as solo clarinettist; the eclectic, sombre-hued Fantasie and Allegro for violin and orchestra of Robert Strassburg, with Miss Bronne as soloist, and Mr. Strassburg's somewhat noisly scored Three Songs to poems by Walt Whitman, sung by the tenor Robert Smolover. The afternoon ended with the economically-scored Acadian Songs and Dances comprising Virgil Thomson's Louisiana Suite No. 2. The ensemble work was good, although a greater degree of podium technique and control would have been welcome. Miss Bronne gave a particularly beautiful rendition of the Mozart concerto. E. S. B.

Bach Concert, Jan. 14, E.—The gala program given to honor the 75th birthday of Albert Schweitzer was a memorable event, for which the hall was overcrowded. Edouard Nies-Berger, conducting a chamber orchestra of 20 players, with organ, offered two series of sonatas and sinfonias from Bach's cantatas, which became more or less the frame for the centerpiece of the occasion. This was Wanda Landowska's beautiful harpsichord performance of three preludes and fugues from the first book of The Forty-eight, and an exquisite presentation of the Italian Concerto. Ovations were heaped upon her. F. A. K.

Miklos Schwalb, Jan. 15, E.—The Hungarian pianist appeared in a recital which featured three Beethoven Sonatas, op. 10, and included works by Ravel, and a Liszt group. A talented and mature painist, Mr. Schwalb displayed a superior technique as well as a rich and individual imagination in his interpretations. These were often on a high plane musically. With all these commendable attributes, allowance can be made for some over-sentimentalizing, particularly in the Beethoven compositions, and occasional over-pedaling and rhythmic distortions. W. A. T.

Musicians' Guild, Jan. 16, E.—Craftsmanship in abundance characterized the second concert of the season by this outstanding chamber music group. The novelty, George Kleinsinger's Quintet for Clarinet and String Quartet, proved to be well made, straightforward, vigorous, tuneful, folkish, with harmonies no more startling than those of Britten or Shostakovich. Its effective first performance by the Kroll Quartet and the clarinetist Robert McGinnis revealed a touching mood of nostalgia in the slow movement. There were also an ingratiating interpretation of Beethoven's delightful Serenade in D, Op. 8, by violinist Joseph Fuchs, violist Lillian Fuchs, and cellist Leonard Rose; and an energetic presentation of Mozart's Sonata No. 12 (K. 380) by Mr. Fuchs and pianist Leo Smit. At the end, the Kroll Quartet gave a competent, if cool, rendition of Dvorak's lyrical E flat Quartet, Op. 51. E. B.

TIMES HALL

Betty Jane Grimm, N. Y. debut, Jan. 5, E.—The contralto presented the Busslied of Beethoven, an Italian group, four Hugo Wolf songs, an aria from the St. Ludmilla Mass by Dvorak, and a French collection, ending with a group sung in English. Her interpretations, often wanting intensity, lacked tonal focus in Ridente la calma of Mozart, and her traversal of Bois épais from Lully's Amadis was somewhat inflexible. But the Italian songs were well done, especially the lovely Come raggio di soi of Caldara, and the beautifully written Hugo Wolf pieces were richly and brilliantly rendered. Mary Esther Winslow was the accompanist. E. S. B.

Manhattan Chamber Orchestra, Charles Schiff conducting, Jan. 6, E.—The second concert of the three-evening series opened with Mozart's Symphony No. 40 in G minor, in a neat and pleasant reading. Reginald Kell, English clarinetist, was soloist in Weber's Concerto in F minor for that instrument, played with the mastery for which he is known. The charming work, rarely performed, with the careful accompaniment of the orchestra, delighted the audience. Later came Satie's orchestrations of Debussy's Gymnopédies and Richard Strauss' Der Bürger als Edelmann Suite. The latter, one of the most delicate and difficult scores of the later master, would have gained by more rehearsals. But the inventiveness and freshness of the work came through, and captured enthusiastic applause. H. W. L.

Marion Burrough, N. Y. debut, Jan. 8, E.—The soprano offered Italian airs of Handel and Paisiello, followed by a French group, the Air d'Ophelie from Thomas' opera Hamlet, a collection by Turina and Ginastera, and a group sung in English. Miss Burrough presented a pleasant stage appearance, and her high soft tones were appealing. But her work suffered from insecurity of intonation, lack of dynamic contrast, and a constant tremolo, indicating that she was perhaps not ready to make a professional appearance at this time. George Reeves was the accompanist. E. S. B.

Florence Salb, N. Y. debut, Jan. 9, E.—Miss Salb opened her piano recital with Mozart's Adagio in B minor (K. 540) centering on her program Beethoven's Sonata in A flat, op. 110, and Schubert's Sonata in C minor (op. posth.). A group of Chopin rounded out the list. Miss Salb is promising, shows sensibility and technical precision. What she still has to acquire is depth and more power of projection. Chopin's B major Nocturne revealed her amiable talent to best advantage. A friendly audience gave warm applause. H. W. L.

Vittoria de Ranieri, N. Y. debut, Jan. 11, E.—Born in Italy and educated in New York, the talented young pianist gave lively reading of a program of Scarlatti, Mozart, Chopin, Debussy and Ravel. Her playing sounded most delicate and atmospheric, in the final numbers, Debussy's suite Pour le Piano and three pieces from Ravel's Tombeau de Couperin. Elsewhere, there was much pleasant tinting in five Scarlatti Sonatas, but not enough brilliance or control; much temperament in Mozart's familiar A Major Sonata, but not sufficient clarity, balance or depth. Technical and interpretive shortcomings marred her Chopin. Yet, in the slow E Major Etude's concluding section one heard a promising richness of tone and melody. E. B.

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Naomi Ornest, N. Y. debut, Jan. 12 E.—In a debut recital of unusual merit, featuring an unhackneyed program, the attractive Miss Ornest proved a serious young artist with a clear lyric soprano voice of considerable range and volume, which she uses with skill and commendable tonal uniformity and musicianship. The entire motet Exsultate, jubilate, of Mozart, was sung in authoritative fashion and with general fluency of tone. Her rendition of five seldom-heard Schubert lieder was marked by a warmth of vocal coloring and keen textual sensitivity. Of the Chants d'Auvergne, arranged by Canteloube, the charming L'Aio de Rotso afforded Miss Ornest an opportunity for much brilliant and flexible singing. Three songs of difficult modern idiom, Die Nachtigall of Alban Berg, the work of the same title by Ernst Krenek, and Prologue of the Nightingale by Walter Braunfels, were delivered in a realistic and convincing manner, although some vocal restriction was apparent in the upper register. Miss Ornest sang a concluding group of seven short songs by the youthful composer William Flanagan, with vocal and imaginative appeal and excellent English diction. Otto Hertz was the capable artist at the piano. L. C.

Chamber Music of Our Time, Jan. 13. E.—The opening concert of this series, offered the fine New Music Quartet in Bartok's Quartet No. 3, also selections from Mikrokosmos of that composer, the Sonata No. 3 for violin and piano of Bohuslav Martinu, the third String Quartet of John Verall, and the Sonata for cello and piano of Ben Weber. Experiences ranging in scope from the miniature perfection of the Notturno from Bartok's fourth volume of Mikrokosmos, sensitively played by Dorothy Parrish, pianist, to the articulate forcefulness of the Verall Quartet, traversed with great intensity by the New Music ensemble, also combined to make this a memorable event. Also heard were David Soyer, cello, and Harriet Salerno, piano, in the Weber sonata; Herbert Sorkin, violin, and Bernard Leighton, piano, in the Martinu work. The success of the evening roused high hopes for the remaining programs in the series. E. S. B.

Juilliard Quartet, Jan. 16. E.—Splendid playing distinguished the work of the Juilliard Quartet in the first of their current series presenting, among other numbers, the four Schoenberg quartets. Chronological order was not observed in the programming. The first list offered Schubert's "Quartettsatz," the Third Quartet of Schoenberg (1927), and the D minor Quartet of Schubert. The tonal sweetness and smooth design of the classic school were in dynamic contrast with the idiom of the modernist, who in his earlier days was a pre-eminent musical iconoclast. Now that ears are more attuned to the technique of the twelve-tone system, the score sounds exciting and even vivid in mood values. The audience was enthusiastic. M. C.

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Die Meistersinger Restored to "Met" Stage

Wagner's Die Meistersinger after one season's lapse was revived at the Metropolitan on Jan. 12 in a memorable performance. The guiding force was Fritz Reiner, whose painstaking work in preparing the opera was noticeable not only in the overall excellence of the evening, but in the finesse with which every detail of this master score was outlined. The ensembles of the first act, the clarity of the *"Pruegelszene,"* and the chamber-music treatment of the orchestra were praiseworthy characteristics of Mr. Reiner's interpretation.

On stage was a new Hans Sachs. Ferdinand Frantz sang the part for the first time anywhere. His warm and expressive voice and dignified histrionic interpretation provoked admiration. Heard for the first time at the "Met" as Walther was Set Svanholm, who musically and as an actor had the part in the palm of his hand.

Astrid Varnay was Eva, proving her versatility with a vocally and musically persuasive delivery of her role. Margaret Harshaw was the excellent Magdalena. Gerhard Pechner as Beckmesser again offered a masterly characterization of this garrulous and bilious rival.

Deszo Ernster was a dignified Pogner, and Mack Harrell a humorous Kothner. The other masters were sung by Messrs. Franke, De Paolis, Chabay, Darcy, Thompson, Hawkins, Alvary and Davidson. Peter Klein was David, singing and acting the part effectively. Clifford Harvuot as the Night Watchman, with his fine delineation, added to the magic of the second act ending.

The chorus, under Kurt Adler, did itself proud. Herbert Graf, the stage director, mounted the performance handsomely. The evening, in short, was a great success. H. W. L.

The First Aida

The season's first performance of Verdi's Aida on Jan. 5 roused "bravos" from an SRO audience. Stella Roman, in the title role, sang with a less incandescent tonal quality than is her wont in the part, but gave a distinguished portrayal, with beautiful singing in the Nile aria and the succeeding scenes. Kurt Baum carried himself well and sang Rhadames' music gloriously. Blanche Thebom was a handsome Amneris and her tones had opulence and wide-ranged climactic effect, particularly in the fourth act Judgement Hall duet. Robert Merrill supplied resonant, full-voiced singing and splendid enactment of Amonasro. The supporting cast was also good, including Philip Kinsman as the King; Nicola Moscona as Ramfis; Paul Franke as the Messenger and clear-voiced Thelma Votipka as the High Priestess. Emil Cooper conducted sedately, allowing the vocalists many liberties. Staging was by Defrere; Kurt Adler was in charge of the chorus, and the choreography was by Romanoff. M. C.

Albanese as Marguerite

The season's second Faust, on Jan. 9, proved to be a well balanced, appealing presentation, although at times slowpaced. Licia Albanese sang her first Marguerite of the season, bringing to the role her usual artistry, engaging personality and vocal flair. Giuseppe Di Stefano as Faust gave an outstanding performance, receiving a tremendous ovation after his long-sustained high C in Salut, demeure. The remainder of the excellent cast included Italo Tajo, as Mephistopheles; Enzo Mascherini, as a spirited Valentin; Denis Harbour, as Wagner; Inge Manski, Siebel; Claramae Turner, Marthe. Wilfrid Pelletier conducted effectively. L. C.

Osie Hawkins Is Substitute Wotan

Die Walkuere on Saturday night, Jan. 14, brought another of the last-minute changes in which the season has been so prolific. Herbert Janssen, scheduled for Wotan, fell ill and Osie Hawkins, familiar to audiences in smaller roles, was rushed in as his understudy. He took the great part very creditably, considering the lack of preparation. Mr. Hawkins' voice is not one of large volume, or did not seem so on this occasion; he was at his best in the scenes of paternal tenderness with Bruennhilde and in the more contemplative and philosophic utterances. The rest of the cast was the same as formerly, with the exception of Gertrude Ribla, who sang her first Gerhilde at the Metropolitan. M. S.

Repetitions and New Roles

Giuseppe Di Stefano returned to the role of the Duke in the Rigoletto performance of Jan. 6, singing with bright and buoyant tone. Leonard Warren repeated his powerful portrayal of the title role, and Erna Berger's translucent voice was heard again in Gilda's music, Irra Petina was Maddalena, one of her most effective parts and one on which it was good to hear her again. Others back in their assignments for the first time this season were Lubomir Vichegonov, Sparafucile; Alessio De Paolis, Borsa; John Baker, Ceprano. Jonel Perlea conducted.

The Jan. 7 matinee of Lohengrin restored Lauritz Melchior to the title role, which he filled with his accustomed mastery. The evening's Traviata had Nadine Conner and James Melton in their first Violetta and Alfredo of 1949-50. They made an ornamental pair, and matched their appearance with generally attractive singing.

The third L'Elisir D'Amore on Jan. 11 was an all-repeat performance. La Boheme on Jan. 13, also in its third mounting for the season, brought Richard Tucker as Rodolfo, in mellifluent voice and good dramatic fettle; the rest of the singers were the same as in previous presentations. Lily Pons was absent from the line-up for Saturday afternoon's Lucia di Lammermoor, with Patrice Munsel substituting, giving a good account of the florid passages.

Munsel Again as Gilda

Lily Pons continuing indisposed, Patrice Munsel sang Gilda in the Jan. 16 Rigoletto, which had Leonard Warren in the title role, Jan Peerce as the Duke, Mihaly Szekely, Sparafucile, Lucielle Browning, Maddalena, and, in supporting roles, Thelma Altman, Kenneth Schon, George Cehanovsky, Alessio De Paolis, John Baker, Inge Manski. Jonel Perlea conducted. Warren gave his usual strongly dramatic and large-voiced portrayal, and Miss Munsel and her tenor opposite were in generally good vocal estate.

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MUSICAL JOTTINGS

Fritz Kreisler is being honored at a dinner on Feb. 1 in the Ritz-Carlton Hotel, as his 75th birthday falls on the following day; a program by noted artists has been arranged by the Musicians Emergency Fund, Mrs. **Lytle Hull**, president. . . . Baltimore has chosen Tosca for the opening of the "Met" series there on March 14, in commemoration of **Puccini's** 25th death anniversary. . . .

A $3,000 gift from **Ferruccio Tagliavini** opened a drive to build a Fine Arts Center as a memorial to the war dead of Jersey City, N. J., this sum resulting from the "Met" tenor's waiver of a fee for appearing as guest artist in that city's Community Concert series. . . .

Argentina has decreed that all of its places of entertainment which provide music must in future devote at least 50 per cent to works by that country's composers. . . . A film based on the life of **Franz Lehar**, and using his music, is to be made as a joint Austrian and American production, according to a contract recently signed by **Boris Morros**, and will have both English and German versions. . . .

Ljuba Welitch underwent a slight operation for removal of an imbedded tonsil in Austria recently, which delayed her return to the U. S. for a fortnight. . . . Good deed of the National Federation of Music Clubs Reconstruction Committee, headed by **Mrs. Guy Patterson Gannett**, was the supplying of electromagnets (made only in the U. S.) for the organ in the Church of St. Gervais de la Falaise in Normandy, and in the Val de Grâce Military Hospital in Paris; a third instrument destroyed in that country is to be restored through the Wisconsin affiliates of the Federation. . . . **Davidson Taylor**, of New York, has been appointed to the U. S. National Commission of UNESCO. . . . The **Carl Flesch** Medal, international award for violinists under 30, was won in competitions held at the Guildhall School, London, by **John Glickman**. . . . The ISCM has published its first annual journal, Music Today (text in English and French). . . .

CONFERENCE . . . Ethel Bartlett and Rae Robertson (seated) check with Bohuslav Martinu their interpretation of his Three Czech Dances, of which they gave the New York premiere at Town Hall on Jan. 11. (Photo—Ben Greenhaus)

The **Vienna State** and **People's Opera** technical personnel were on strike for higher wages on Jan. 13, according to an AP dispatch. . . . **Lily Pons** cancelled several "Met" and radio dates because of an indisposition which necessitated a hospital stay. . . .

The **N. Y. Public Library** will hold an exhibition during March, on Music Printing in America (Room 84), including a photostatic copy of the Bay Psalm Book, first edition of 1698, and early popular sheet music. . . . **Eva Likova** is singing the title role in **Smetana's** Bartered Bride, with the Pittsburgh Opera, **Richard Karp**, director, on Feb. 2 and 4. . . . The Bach Choir of Bethlehem, Pa., **Ifor Jones** conductor, will again give two presentations of its festival in May if public demand is sufficient, as it did last year. . . . **Burle Marx**, Brazilian composer, has finished two symphonies and taken up residence in N. Y. after two years passed in Rio de Janeiro. . . . The Dallas Symphony under **Walter Hendl** has awarded a commission to **Peter Mennin** for a symphonic work. . . . London has been captivated by the Viennese zither, superbly played by **Anton Karas** as the only musical background for the film, The Third Man. . . .

Dorothy Kirsten is suing for a divorce. The Montreal Women's Symphony, conducted by **Ethel Stark**, is marking its tenth anniversary. . . . **Jose Iturbi** left N. Y. by air for Lisbon on Jan. 15 for a tour of England and Scotland, and appearances as conductor and soloist with the Valencia Symphony. . . .

A Violin Concerto in A major, said to be by **Josef Haydn**, was recently discovered among piles of 18th century scores at the Benedictine Abbey of Melk in Lower Austria by **Mrs. Christa Fuhrmann**, of the Vienna Branch of the American Haydn Society. . . .

Four lieder by **Richard Strauss**, never performed, were presented by the composer before his death to **Kirsten Flagstad**, and the premiere will be given by the soprano in London's Albert Hall in May in a concert to be conducted by **Furtwaengler**. . . . A new film version of **Offenbach's** Tales of Hoffmann is to be made soon in England, with **Sir Thomas Beecham** as musical director. . . .

Joan Manen, noted Spanish violinist and composer, is to make his first concert tour of the U. S., opening in March. . . . **Hildegarde**, the popular chanteuse, will undertake a tour of concerts under Coppicus & Schang. . . . **Hortense Monath** next season will play a new Piano Concerto written for her by **David Diamond**. . . . **Elena Nikolaidi** is repaying the good deed of the city of Tucson in adopting the village of Trikkala in her native Greece by giving a recital in the Arizona community on Feb. 1, for the benefit of its crippled children's clinic. . . .

Quite a shindig was the reception given by **Mr.** and **Mrs. Irving Seery** (the latter known to music as **Maria Jeritza**) for about 200 guests, to open their palatial new home in Newark, N. J., on Jan. 22. Honor guest was **Mrs. Edme Busch Greenough**, who with Mme. Jeritza and **Sister Elizabeth Kenny**, received the keys of the city from **Mayor Villani**, present with his wife. After dinner a musical program was given, with **Estelle Liebling** introducing the singers appearing—**Emanuel List** of the "Met" Opera; **Sonya Essen**, contralto; **Giuseppe De Luca**, and **Alfredo Luizzi**, Australian baritone. Among the guests were also **Dorothy Thompson**, **Mr.** and **Mrs. Floyd Jefferson** (he is president of the N. Y. Opera Club), **Gladys Axman**, **Giovanni Martinelli** and **Mrs. Alexander Sved**. . . .

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NEW PUBLICATIONS

For Piano Solo: Sonata for Piano, by Samuel Barber (G. Schirmer, Inc., N. Y., $2.50). Vladimir Horowitz has been playing this sonata on his current concert tour, and New Yorkers had a chance to hear it a few weeks ago in Carnegie Hall. It was commissioned by the League of Composers for its 25th anniversary, and is in four movements: Allegro energico, Allegro vivace e leggero, Adagio mesto, and Allegro con spirito. The key is E flat minor. Barber here has composed one of his most powerful works, and one of the most virtuosic piano sonatas of the generation. The writing is very difficult—in some cases frankly exhibitionistic—but is always kept in check by a stringent musicianship. Some hints of Prokofieff, perhaps, are present; but there is more Barber than anything else. In the second movement he breaks into impish suggestions of a waltz, though for the most part the writing is "absolute." Some interesting harmonic clashes touch up the almost improvisatory slow movement, which rises to an imposing climax and might be called the core of the work. The last movement has some of the most brilliant and satisfactory piano writing that any American composer has achieved.

Orchestra Score: Five Russian Melodies, by Louis Gesenway (Elkan-Vogel Co., Inc. Score, $4.50). None of the five Russian melodies that Gesenway has selected is a hackneyed one, though the fourth is fairly well known. The scoring includes 2 each of flutes, oboes, clarinets and bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp (ad lib.), and strings. Obviously the treatment is full, but the composer has done his best to retain the central characteristics of the music and has succeeded very well. The tempos of the five are: andante, moderato, largo, moderato gracioso and allegro.

For Men's Voices: Charlottown, arranged by Chas. F. Bryan (20c.). This lively Southern folk song is also available in SSA and SATB versions. It is performed a cappella and its duration is one minute and 50 seconds (J. Fischer & Bro.).

Down Publishers Row

Composers and Publishers: The first program in a series of four of Publisher-Artist evenings at the Carl Fischer Concert Hall was given on Jan. 23 by the League of Composers and Carl Fischer, Inc. Composers represented were Douglas Moore, Roy Harris, Earl George, Louise Talma, Norman Dello Joio, Luis Gianneo, William Bergsma and Peter Mennin. Artists participating were Beveridge Webster, pianist; John Druary, tenor; Gladys Kuchta, soprano; and the Collegiate Chorale under the direction of William Jonson. Other publishers cooperating in this plan for this season are Associated Music Publishers, Mercury Music Corp., and Boosey and Hawkes. Their programs will be held on Feb. 27, April 3 and May 1, respectively. The committee for this series includes Barzin, Bernstein, Chasins, Dushkin, Firkusny, Foldes, Fuchs, Gauthier, Edwin Franko Goldman, Halasz, Harrell, Hendl, Howland, Kapell, Leinsdorf, Eugene List, Menuhin, Mitropoulos, Novotna, Reiner, Reyes, Saidenberg, Sanroma, Scherman, Smallens, Stoska, Szigeti, Tinayre, Tourel and Webster. . . . Another Composers' Concerts series was inaugurated in the Carl Fischer Sky Room on Jan. 21. The composers cooperating for this season are: Marion Bauer, Mary Howe, Ethel Glenn Hier, Charles Haubiel, Antonio Lora, Harold Morris and Dr. Philip James. Other concerts in the series will be on Feb. 18 and April 15, with a special program from manuscripts in the Carl Fischer Concert Hall on March 5.

Opportunities: A new edition of UNESCO's international handbook, Study Abroad, prepared under the direction of William D. Carter, includes some 21,751 scholarships and educational grants in various countries. Copies are $1.25 each and can be purchased through the Columbia University Press. . . . Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, has offered three cash prizes for brass ensemble works to students competing from some thirty leading music schools in the country. . . . Elie Siegmeister has been commissioned to write an opera based on Pennsylvania history or folklore by the Pennsylvania Federation of Music Clubs, for which he receives $1,000.

Medley: Presser Music Store in Philadelphia has opened a recital hall seating 150. Mr. James W. Bampton, president of the firm, has announced the retirement of Robert H. Rabe, Sales Manager of the company's Professional Division. Clarence A. Foy, Sales Manager of the Dealer Division, has taken over Mr. Rabe's duties. Ralph E. Hangen has been appointed assistant to Mr. Foy, and Raymund E. Mason has been made Order Production Manager under Frederick L. Linck, Vice President in Charge of Plant Operations. . . . Mercury Music Corp., has acquired the catalogue of Music Press, Inc., and has been appointed sole agent for the North American continent for the French publishing house, Heugel & Cie. . . . Mills Music Corp. and Capital Records are collaborating on a series of symphonic band discs. The first release will be Leroy Anderson's Sleigh Ride, led by Louis Castellucci. R. K.

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Choral work re-published

A Short Passion. The great Bach 'St. Matthew' Passion, in a special version by W. Gillies Whittaker, shortened, transposed and arranged to bring it within capacity of less skilled choirs and soloists. Vocal score. No. 46 KA 401, $3.75

Choral Songs

To Music. Schubert's 'An die Musik,' arranged by Dr. Henry Coleman for 2-part chorus. No. 54 KA 905, $0.16

The Vagabond. By Harold Clark, for 2-part chorus. Text by Robert Louis Stevenson. (Re-issue.) No. 54 KA 906, $0.20

Weep You No More, Sad Fountains. By Norman E. Demuth, for 2-part chorus. No. 54 KA 907, $0.20

Vocal solos

A Cypress Grove. A cantata for medium solo voice (no chorus), by George Hayden (early 18th Century) arranged by Eric Taylor. No. 62 KA 901, $1.60

The Night. By Peter Warlock, for low voice. Words by Hilaire Belloc. (Re-issue.) No. 61 KA 901, $1.00

Two Songs. By Harry Brook, for medium voice: 'By the Small Tree of Thorn' and 'Noel'—words by Molly Kirwan. No. 62 KA 902, $1.20

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BERNICE FROST SAYS . . .

DO I HAVE TALENT?

A youth in sophomore year of high school writes in disconsolate mood about his serious urge to make music his life profession. He is completely discouraged because his parents and his piano teacher have told him that he has practically no talent and would never succeed in the musical world. He writes:

"I like to play the piano better than anything else I do; am president of my class, captain of the football team, secretary of a literary club; play in the school band and orchestra; sing in the glee club; and my scholastic rating is above 95. . . . I practice one to two hours daily; have studied four years. Mozart is my favorite composer; I like Bach and Haydn almost as well, but do not enjoy playing the music of Chopin and Grieg. . . ."

The above facts prove the boy to be a well-rounded and outstanding student. His comments about his music definitely show that he should be allowed to try for a musical career. If he has the real urge he will, in spite of everything, become a professional musician. Anyway, who can say to a lad fourteen years of age, with apparently a deep love of music, that he has no talent?

Defining Talent

What is talent? What is success? Is it not in any career a large measure of determination plus a fine mind?

One senses that this boy's father is fearful of being disgraced by having a son who has become a musician. Also that the teacher is tactfully upholding the parents' wishes — a most unethical stand.

One doubts that any piano instructor should ever make the statement that a pupil has no talent. The pupil with the proper guidance — sometimes without — will soon find out for himself.

Those of us who are daily confronted with the problems of the high school piano students who cannot find time to practice because of their activities of football, glee club, band, etc., etc., would consider that we had a real treasure in the above youth. . . . All success to him!

Recording Machines

For two years I have been using a recording machine in my studio. I do not permit pupils to make recordings until they have their pieces as nearly perfected as is possible.

I am finding that the pupils who have had this experience for some time are becoming tired of it. In these cases, should I stop the use of the machine or insist on continual use? L. C., GA.

Making records of one's performance is such an excellent way of hearing how one actually plays that I should hesitate to discontinue its use with any pupils. Those who have become tired of this have perhaps been recording too frequently. Stop for a month or two, and then try and make the occasion something very special.

If the pupils are not vitally interested they will not listen attentively and thus lose much of the value of the recording.

Blocking Scales

Can you give me the advantages of practising scales in blocking forms? Is it to help the thumb action?

G. B., N. C.

Blocking scales in the following manner—which I presume you mean—1 23 1 234 1 23, etc., is not for thumb action but for the adjustment of the fingers, hand and arm, as well as mind-training, in thinking groups instead of single notes.

Theory Classes

I have no time in which to hold theory classes as such, but know that every pupil needs this work. What can you suggest? Are not classes the better way for this? K. R., MASS.

Theory work can be done at every piano lesson without taking extra time if one will closely correlate this work with the piano material presented. Classes are ideal, as the group response often makes the subject seem easier and more quickly accomplished.

New Duos

Can you suggest several rather difficult new two-piano numbers that would interest college age students and appeal to college age listeners?

E. W., WASH., D. C.

From the following list, you will be able to select something pleasing to both college age listeners and performers: Synthetic Waltzes, by Thomson, published by Elkan-Vogel; A Rose Breaks into Bloom, by Brahms-MacKinnon, and Eleven Chorale Preludes by Bach-Duncan, both published by Schirmer.

Getting Established

I am planning to open a studio and begin teaching in a rather large city soon. How does one best establish oneself and what manner of advertising can one do? L. V., MO.

Your first contact should be with the piano teachers by joining their Association and other musical groups. If you perform well, you can always find organizations, church groups, parent-teachers' groups, and the like, who are glad to have you take part in their programs.

Advertising should be done in a dignified manner; perhaps a professional card in the local papers and circulars for prospective patrons. Do not contact in any way pupils who are studying with other teachers.

Your best advertising is the result of your teaching, and building a class is a slow process. Do your best teaching at all times, and your following will grow.

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NOTES ON NEW MUSIC

By Henry Harris

For Piano

CHORDS AND MELODIES, by Ed McGinley, $2 per volume. These four volumes for the beginning and intermediate pupil are by the director of the Piano Division of Fred Waring's Music Workshop, and are a method for the study of "social music." Amply illustrated by photographs, the course will help even the self-taught to learn to play popular songs and music in an independent way. Shawnee Press, Inc., East Stroudsburg, Penna.

BADINAGE, by Ethel Glenn Hier, 50c, and TRIADS ON PARADE, by Frederick W. Beck, 35c. Both are pieces with an original touch, suiting the instrument well. The first, in grade 4, has a light-humored effect with thirds in a flowing pattern; the other, grade 2, is a march in a smart rhythm with staccato chords in varied harmonies. The Composers Press, Inc., N. Y.

For Voice

THE PATIENT SLEEPS, by Theodore Chanler, 50c. A vivid musical picture of the patient submitting to anesthetic and his accompanying sensations. The crispness of the words, the dry manner of the vocal line and the staccato piano tones create an effective illusion. Low voice. G. Schirmer, Inc., N. Y.

THE HOUR and THE RETURN, by Ethel Glenn Hier, 50c. For high voice, these two songs are published together, each a musical complement to the other. The first is slow and touched with sadness, the second marked by more ecstatic soaring melody and exploitation of the high range. The Composers Press, Inc., N. Y.

Instrumental

TWO BIRDS, by Samuel Gardner, 50c. In this fine violin piece the solo and assisting piano imitate convincingly a dialogue between two birds. The piece is technically difficult, demands careful study of the many possible effects, and is musically rewarding. G. Schirmer, Inc.

MAY MORNING, by Lois Marshall, 50c. A beginner's violin piece, with a bright, flowing melody; in simple song-form, using G major and E minor. The composer was winner of a 1947 contest. The Composers Press, Inc., N. Y.

FINGER PATTERNS, by George Bornoff, $1.25. A well-known pedagogue of string instruments turns his attention here to the cello. This is a basic method for individual and class teaching, and will serve also in schools where there are classes on mixed strings. A thorough and practicable course. PRISCILLA, by Simone Mantia, 75c. A valse caprice of moderate difficulty with a smooth melody and sections in rhythmic contrast, for B♭ cornet, trombone, or baritone horn with piano accompaniment. CONCERTINO, by Sigmund Hering, $1.25. A trumpet or cornet solo requiring skill and facility on the instrument. In one movement, with the themes and development is varied moods. By one of the Philadelphia Orchestra virtuosi. Carl Fischer, Inc., N. Y.

Up and Down the Guild Keyboard

By Grace White

Winners in Competition

Dr. Irl Allison, President of National Guild of Piano Teachers, announces that in the Recording Competition 253 entrants sent 400 records to New York to be judged. Names of the judges appeared in Jan. 1 issue of Musical Courier.

The Artist Winners receiving $250 each are **Robert Hoffman, Mary Nan Hudgins, Kenneth Newbern, Allen Rogers.** (Two of their pictures appear on this page, and two will appear in March.)

In addition the following five receive special Artist Recognition Awards: **Gladys Stein** (pupil of Clarence Adler), **Oland Gaston** (Alfred Mirovitch), **Milton Schafer** (Mirovitch), **Richard Werder** (James Reistrup and Raymond Burrows) and **Roma Korris** (Carl Roeder). All five are from the New York City area.

Collegiates

In the Collegiate group each of the following receives $100:

Diana Okkalides (Diedrichs), Philadelphia.
Rudolph Berryman (Berryman), Omaha.
Gwendolyn Hamilton (Hice), Philadelphia.
Maryann Nachawicz (Sr. M. Matilde), Dubuque, Ia.
Jack Roberts (Scionti), Denton, Tex.

Collegiate Prizes are shared by:

Richard Hull (Carnahan), Cleveland.
Patricia Prentzel (Frost), Washington.
Irene Caputo (Robosson), Detroit.
Monte H. Davis (Scionti), Denton, Tex.
Jack Guerry (Scionti), Denton.
Karen Keys (Trumbull), Oklahoma City.

High School Graduates of 1949

Out of 42 contestants, $50 each goes to:

Georgiana Bowen (Diedrichs), Philadelphia.
Randall Stone (Short), Spokane, Wash.
Richard LeMar (Barth), Miami.
William G. Lehn (Hice), Philadelphia.
Estelle R. Lotman (Hice), Philadelphia.
Jeanne Tratt (Davidson), Boise, Idaho.
Jay Rubinton (Hofheimer), New York.
Enid Dale (Bornn), New York.
Janet Bloom (Honan), Danbury, Conn.

Tied for tenth place:

Ivan Davis (Rea), Hobbs, N. M.
Mack Israel (Johnson, Moore), Winter Park, Florida.

Judging continues, and the outcome in the next categories will be announced later.

More New Scholarships

The Manhattan School of Music, in New York City, is offering to some Guild High School Diploma Winner a scholarship of $250 (more than half of the tuition) on a B. Mus. course. If you are graduating from High School this June, are planning to take the Guild test for the Diploma (not just a certificate), if you are in good health, can furnish personal recommendation from your High School Principal, and have the academic requirements, one of the scholarships being offered to Guild Diploma Winners may be available to you. Now is the time to write the colleges, make plans, and study the special qualifications required.

Los Angeles Conservatory of Music and Arts, and Oklahoma City University are offering new scholarships; and Rollins College at Winter Park, Fla., is renewing its $1,000 scholarship.

Guild Notebook

Carolyn Cooper, pupil of **Shirley Adams** (chairman of Berkeley, Calif., NGPT), and a five-year national winner, was soloist with the Berkeley Young People's Orchestra in January. **Jeanene Camp,** also a pupil of Mrs. Adams, played the Mendelssohn G minor Concerto for the MTA.

Isabel Hutcheson, who attracts teachers to her Piano Teachers' Forum from all over the Southwest, will conduct master classes and a refresher course for teachers in New York in August.

May Etts, Guy Maier Associate Teacher, will give a class for teachers on "Fresh Perspectives and Maier Technic" in Florence, S. C., Feb. 16, 17 and 18.

New books apparently bring new homes for composers! **Ella Ketterer** has had a new book and several pieces published, simultaneously with the buying of a new home in Haddonfield, N. J.

Karen Keys, Guild prize-winning pupil of **Florence Trumbull,** gave a program at Oklahoma University in Norman and opened the Philbrook series at Tulsa.

Helen Irons is the new president of the Schubert Club in Providence, R. I.

Harold Owen, gifted pupil of **Frances Brumbaugh** of Los Angeles, played the Schumann Concerto with the Burbank Symphony on Jan. 8.

The Dow Chemical Company runs a series of concerts in Midland, Mich., which attracts such crowds that artists are engaged for two performances, repeating the same programs on consecutive evenings. **George MacNabb** and **Harry Watts** (two-piano team of the Eastman School) play there in March; also in Lansing, Albion and Grand Rapids. They have just played a series in Atlantic City, N. J., at Penn State College, and in Elmira, N. Y.

Mr. and Mrs. Cecil Berryman and their collegiate pupils are giving a series of winter recitals at Joslyn Memorial Art Museum in Omaha.

Paul Roe Goodman reports that his Collegiate Diploma student, **Donald Murphy,** is engaged for a sponsored radio program at KLPR, Oklahoma City.

Patricia Staffel, Guild Paderewski Medal winner of **Tecla Staffel,** is working for her M.A. at the University of Colorado, and gave a home-coming recital in San Antonio.

TO PLAY AT CLEVELAND CONVENTION

KENNETH NEWBERN, of Tampa, Fla., after serving two years in Army Intelligence at Manila and Tokyo, held a $500 Academic scholarship at Rollins College and studied piano four years with Walter Charmbury, with whom he won the $250 Guild Artist Prize. He has appeared twice as soloist with orchestra at Winter Park and at Florida MTA Convention, and is now in New York, studying at Juilliard and Columbia University.

MARY NAN HUDGINS, nine times in National Guild auditions, pupil of Silvio Scionti, has won many awards, including this year $250 as one of four top-ranking Artist Diploma Winners; two previous Guild awards of $100 each; three appearances with Dallas Symphony as result of winning the G. B. Dealey award of $250; Dallas Artist Competition prize of $50; College Scholarship three years; vice-pres. of Sigma Alpha Iota; member, Pi Kappa Lambda Music Honor Society. She toured Texas and Oklahoma with N.T.S.C. Symphony, Scionti conducting; was soloist with Corpus Christi Symphony; plays March 2 in Cleveland and March 7 in Dallas, again as soloist with Dallas Symphony.

Wise Preparation Essential

Now is the time to enroll for auditions. Parents really want their children to have advantages and are most appreciative when you explain the idea of the continuity of Guild auditions to them. Show them this issue of Musical Courier—they will be interested in the news concerning young people in it.

In all activities you plan for your pupils, have them do only what they can do well. That develops security. Instead of ambitious Chopin Preludes and Mazurkas (which really require great maturity of thought and technic) give the intermediates the delightful pieces of Burgmüller, Heller, Gurlitt, Löschhorn, Grieg, and as many living Americans as possible, along with their little Bach minuets and Haydn sonatinas. Keep the big numbers for the later years.

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Vocal Clinic in Birmingham

BIRMINGHAM, ALA.—The Alabama Division of the National Association of Teachers of Singing, Vernon Noah, chairman, held its first vocal clinic in Birmingham. The meeting was well attended by prominent voice teachers and interested musicians from over the state. The program opened by a report on the NATS summer vocal workshop, given by Martha Light. The forum and clinic were under the direction of the following panel jury: Lillian G. McCook, regional governor, NATS, of Natchitoches; Rose Palmai-Tenser, Mobile, Ala.; Dr. Hollace E. Arment, A. P. I., of Auburn, Ala. Out of town teachers presented students whose vocal problems were discussed and analyzed. Ralph Errolle, head of the opera department of the Louisiana State University, talked on Requirements of Singers in the Old Bravura School as Compared to the Present Day.

Philadelphia Conservatory Series

The Philadelphia Conservatory of Music, Philadelphia, announces two events at the New Century Club. On Feb. 2, the second faculty concert includes the first local performance of Vincent Persichetti's Fourth Piano Sonata (1949), played by the composer; and appearances in music by Piston, Beethoven and Hindemith of Boris Koutzen, violin; Elsa Hilger, cello; Burnet Atkinson, flute; Edward Steuermann and Allison R. Drake, piano. The Opera Class, under Enzo Serafini-Lupo, and the String Ensemble, directed by Boris Koutzen, will present a program of Borodin and Schumann numbers, the Debussy's The Blessed Damozel.

Chopin Institute to Hold Contest

The Frederic Chopin International Institute of Rome, of which Carlo Zecchi is president, is holding a contest for pianists under 24 who have pursued their studies, at least partially, in Italy and who have not yet made their concert debuts. The first prize consists of 100,000 lire, and the winner will be invited to give a Chopin concert under the auspices of the Institute. Particulars may be secured by writing to the Secretary of the Institute, Via Paulucci de' Calboli 5, Rome, Italy.

FINAL REHEARSAL . . . Igor Gorin, baritone, brushes up before a recital with Prof. Viktor Fuchs at the latter's studio in Hollywood. (Photo—Gil Reath.)

Dornay Culp Singers Appear

Lucille Manners, soprano, who studies with Betsy Culp-Dornay, is on a concert tour extending to Ohio and Texas. Florence Henson, contralto soloist of Calvary Baptist Church, New York, and Temple Israel, Lawrence, N. Y. (under Dr. Isadore Freed), has sung in Elijah, Judas Maccabaeus, Messiah, and will be heard in Rossini's Stabat Mater, the Mozart Requiem, the St. Matthew Passion, Brahms' Alto Rhapsodie and Debussy's Blessed Damozel. Another contralto from the Dornay Culp Studios, Sandra Gordon, 19 years old, has been engaged as a soloist in Temple Beth-El, Jersey City, N. J.

American Opera Scenes Heard

In Carnegie Chamber Music Hall on Jan. 15, the Julius Hartt Musical Foundation, of Hartford, Conn. (Moshe Paranov, director) offered an evening of excerpts from modern American operas. Scenes were performed from Douglas Moore's White Wings (first produced at the School in 1949), Isadore Freed's The Princess and the Vagabond (1948), and Vittorio Giannini's Beauty and the Beast (1946). Under Mr. Paranov's musical direction, students of the school's New York and Hartford Opera workshop appeared in scenes from the various works and gave proof of thorough musical and dramatic training. After the scenic performances there was a forum conducted by the composers. Dr. Elmer Nagy had charge of the stage direction. H. W. L.

Juilliard Alumni Events

The Alumni Association of Juilliard School of Music will hold open house for alumni members at the school on Feb. 22. A business meeting at 8 p.m. will be followed by a concert as a memorial to Dr. Frank Damrosch.

A spring concert will be given later in the year, presenting works written by alumni members.

Plans are also being made for an original composition contest. The winning works will be presented in concert in the fall.

Bela Urban Lectures on Violin

Bela Urban, violinist, and chairman of the chamber music department of the Julius Hartt School of Music, Hartford, Conn., on Jan. 23, gave the third in a series of lecture-recitals on violin literature from the pre-classic period to the present day at the Willimentic State Teachers College. His wife, Virginia Urban, was at the piano.

SCHOOL NOTES

Beginning Feb. 11, a course in operatic conducting will be given at Hunter College by Dr. Fritz Stiedry, conductor, Metropolitan Opera.

La Puma Opera Workshop resume their auditions contest for scholarships early in February.

Shura Dvorine has been appointed artist-in-residence by the University of Illinois, Urbana, Ill., for the 1950 summer session. As associate professor of music, he will head the master class for piano, give a recital and join the Kraeuter Trio as pianist.

Margaret Quist, contralto, artist-pupil of Helen Chase, was soloist with the Boston Symphony in Boston.

Alba Clawson's artist-student, Kathryn Lande, took the role of Casilda in the Village Light Opera Group's performance of The Gondoliers on Jan. 13 and 14 at the Xavier Theater under the direction of Allen Hinckley.

Under the leadership of Boris Berlin, a panel of experts demonstrated technique and its application in teaching and recital at the general meeting of the Ontario Registered Teachers Association in the concert hall of the Royal Conservatory of Music.

Adelaide Thomas Eakin, chairman of the Young Artists Committee of the Debut and Encore Concerts Foundation, announces that the preliminary auditions for next season's presentations will be held on Feb. 6 and 7.

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Rodzinski Leads San Franciscans

SAN FRANCISCO.—Artur Rodzinski, guest conducting in San Francisco for the first time, was received with enthusiasm at the Art Commission's annual January series of Symphony concerts at popular prices. The eight programs, three of which were Saturday night repeats, came perhaps too close together for maximum attendance at each concert, and winter weather prevailed. But the repertoire was highly diversified and the list of soloists imposing.

Much interest centered in the first performance here of Vaughan Williams' Sixth Symphony, which Rodzinski interpreted with clarity and dramatic fervor. Wanda Krasoff, local pianist, in her Symphony debut, gave a musicianly performance of the Franck Symphonic Variations. The all-Russian opening program included a romantic interpretation of Tchaikovsky's Sixth and a crisp reading of Shostakovich's First Symphony.

The San Francisco Municipal Chorus, Hans Leschke director, assisted at the concert of Jan. 10 in fine performances of Honegger's oratorio King David and Szymanowski's Stabat Mater. Soloists were Howard Thurman, narrator; Lucine Amara, Velna Lou King, Paul Walti and Patrick McVey.

Notables Score in Concerts

Solo recitals at the Opera House reached a seasonal high in attendance for Artur Rubinstein and his all-Chopin program, Jan. 6; the popular artist was at his musicianly best. Malcuzynski's all-Chopin list also pleased a large audience and Brailowsky's playing of Bach, Beethoven, Chopin and Moussorgsky revealed new splendor and warmth. Yehudi Menuhin, celebrating his 25th year as a virtuoso (he began at the age of eight in his native San Francisco) returned to play for an overflow audience. Joseph Szigeti's January concert was unusually interesting with such works (excellently played) as Britten's Violin Suite, op. 6, Bartok's Rhapsody No. 1, Bach's C major solo Sonata, and the seldom-heard Schubert Fantasy in M major.

Janet Graham, pianist, returned from concerts in Europe, won an ovation at her Marines Theatre recital, playing Mozart, Schubert, Chopin and Brahms.

The San Francisco String Quartet's opening concert for the first time featured a singer as guest artist. James Schwabacher, tenor, was heard in Le Berger Fidele by Rameau and Three Rondels, The Merciless Beauty by Vaughan Williams. The January concert of this ensemble (whose personnel of Symphony members includes Naoum and Boris Blinder, Frank Houser and Ferenc Molnar) provided quartets by Haydn, Bloch and Brahms.

The Oakland Symphony, Dr. Orley See conductor, with Desiré Ligeti, basso, as soloist, in its recent concert at the Oakland Auditorium, as usual included an American new work—a striking Miniature Suite by Franklin Carter, for violas, clarinets, horns and string bass.

The Young People's Symphony, Jessica Marcelli, conductor, in the opening program of its 10th season, roused interest among those eager to promote and develop young talent. Krehe Osborn, youthful French horn player, was soloist.

The University of California Symphony Orchestra, Kurt Herbert Adler conductor, was heard in a concert at Wheeler Auditorium, Berkeley, playing works of Honegger, Dittersdorf, Strauss and Brahms. MRS. FRANCIS H. REDEWILL.

PASSED AWAY

WILLIAM L. WHITNEY, 88, long the director of the voice department of the New England Conservatory of Music, died at his home in New Highlands, Mass., on Dec. 27. Born in Boston, he studied piano with B. J. Lang and later voice with his father, Myron W. Whitney, in his native city and with Luigi Vanuccini in Florence. He toured as a concert and oratorio singer in England, Italy, Germany and the U. S., taught at Royal Normal and Wimbledon Colleges in London, and at one time maintained a school for vocalists and pianists in Florence and Paris. His many eminent pupils ranged from Louise Homer in the 'nineties to Eleanor Steber, of the present day. He is survived by his widow, Leta Fulton Whitney, and two sons.

HERBERT JAMES WRIGHTSON, composer and pianist, died at West Lebanon, N. Y., on Dec. 24. Born in Sunderland, England, he first studied to be an architect and later attended the Leipzig Conservatory, among his teachers being Reinecke and Jadassohn. He came to the U. S. in 1899 and became professor of piano, organ and theory at Wheaton College, 1899-1904; later taught piano and harmony at the Philadelphia Musical Academy; and from 1911 to 1931 was a faculty member of the Sherwood Music School in Chicago; theory instructor for the University Extension Conservatory, 1919 to 1922, and author of a number of courses. He composed in many fields, including a symphony, sonatas for organ, for violin and piano, melodramas, part-songs, anthems and other works. His Peace Hymn, for which he contributed words and music, was adopted by the Women's International League for Peace and Freedom and the National Peace Conference in Washington. He is survived by his wife, a son and a daughter.

DAVID ZIRKIN, 43, cellist, died recently while crossing the Atlantic on a ship during a concert tour. He was born in 1906 in Jaffa, and studied in Petrograd with Emil Herbeck and in Moscow with Brandukoff. He played in Russia, Czechoslovakia, Belgium and Finland under Koussevitzky, Malko, Miynarski, Glazounov and others. In 1923 he returned to Istanbul and in 1938 was appointed solo cellist in the Presidential Philharmonic Orchestra in Ankara, and teacher in the State Conservatoire there. He is survived by his wife.

CARL HAUSER, 87, composer and teacher, died on Dec. 6 at his home in New York City. He was born in San Francisco, and studied with Schradieck at the Leipsic Conservatory and later in London with Ebenezer Prout. He played as violinist with the Theodore Thomas Orchestra, and in recent years taught piano and violin at St. Michael's High School in the Bronx. He had been a trustee and director of the old New York Philharmonic Society. As composer, he had written songs and hymns, also a symphony. He leaves his widow and three sons.

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